

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

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"Boccaccio" and Franz von Suppé, Father of German Operetta—by Waldemar Rieck

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-Second Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. CII—NO. 4

NEW YORK, SATURDAY, JANUARY 24, 1931

WHOLE NO. 2650



RENE MAISON

As Lohengrin

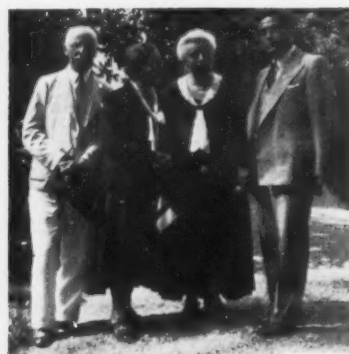
One of the many roles in which he again triumphed this season with the
Chicago Civic Opera.



DR. HENRY HADLEY,
whose Manhattan Symphony concerts have been attracting large audiences this winter. Many American works have been featured on his programs, as well as soloists of prominence. (Photo by Murray Studios.)



MARY WIGMAN,
the latest dance sensation of the season, who gave six New York recitals, all before sold-out houses.



J. WARREN ERB
(right), head of the instrumental department, New York University, with (left to right) Otto Roth, Mrs. Wilhelm Gericke and Countess Marie Thun Hohenstein. Mr. Roth, a former member of the Boston Symphony and for many years second violin in the Kneisel Quartet, was in his youth a personal friend of both Brahms and Johann Strauss. Mrs. Gericke is the wife of one of the first conductors of the Boston Symphony. The countess is the chataleine of Castle Haunsperg at Hallein near Salzburg. The family of Thun is an ancient and historic one and has been identified with many artistic developments. The famous Riding School at Salzburg, where the open air plays of Max Reinhardt are given each summer, was built under the direction of Archbishop Thun. Among the distinguished guests who have been entertained at Castle Haunsperg are Dr. and Mrs. Frank Damrosch and Mr. and Mrs. Bruno Walter.



ELLERY ALLEN,
who, under the Betty Tillotson Concert Direction, has been very busy this season. Miss Allen fulfilled fifteen engagements in December and January, and will sing for the Englewood Woman's Club on February 10 and the Hartford Woman's Club on February 2. She will give a concert in Brooklyn for the benefit of the Brooklyn Memorial Church Society on February 9. (Lazarnick photo.)



DUDLEY BUCK,
well known teacher of singing and head of the vocal department of the Columbia School of Music, Chicago, who is having an eminently successful season. Graduates of Mr. Buck's department hold important positions in many parts of the country, and a number of his present pupils were active musically during the Christmas season. (Kesslere photo)



ELSIE LUKER,
contralto, who appeared at the Woman's Press Club of New York on December 31 at the Pennsylvania Hotel. She sang at the American Woman's Association club house on January 15 and will formally make her debut to the New York public, February 16, in the evening, at the Barbizon-Plaza. She is a protegee of Nevada Van der Veer and is under the management of Betty Tillotson. (Apeda photo.)

VERA NETTE,
vocal teacher, who, on January 4, before a large audience gathered at her New York studio, presented a program by several of her advanced pupils. Winifred Wilton and Pauline Spitzer, sopranos, and Guy Moore, tenor, gave numbers by various composers which were thoroughly enjoyed. All displayed good voices which they used intelligently. The program concluded with the duets from Rigoletto and Traviata which were beautifully sung by Vera Nette and Charles Stone, the latter a member of the American Opera Company. Brooks Smith's excellent accompaniments added to the delightful evening of music.



PAUL ALTHOUSE,
popular tenor, who is now on a tour to the Pacific Coast. (Photo © by Underwood & Underwood.)



LEON CARSON,
well known vocal teacher, who is having a busy season in his Sherman Square studios in New York and also in Nutley, N. J.



LHEVINNE, BAUER, ITURBI AND GIESECKING
This extraordinary picture shows four of the world's greatest pianists at the Baldwin piano headquarters in New York. The price tag is on the piano, not on Mr. Bauer. They are discussing music and its performance, and their discussion resulted in extemporaneous performances of Beethoven's G major and Liszt's E flat major concertos, in which the players alternated as soloists and in performance of the orchestra parts. What a pity that the public could not have been invited!

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Rosa Ponselle Cheered in Traviata Sings Violetta for First Time at Metropolitan—Goetterdaem- merung Revived—Johnson Returns—Repetitions Please

A special matinee for the benefit of the Florence Crittenden League, Inc., drew a capacity audience to the Metropolitan Opera House on Friday afternoon. The event also marked the first appearance in America of Rosa Ponselle as Violetta in Traviata.

Miss Ponselle's success in this opera in London at Covent Garden last spring had aroused high interest and it was not surprising that the audience proved to be both representative and brilliant. Miss Ponselle's reception was a spontaneous and genuinely sincere one. After the first act she was given an ovation, which was repeated with each succeeding act; she also received numerous curtain calls and more applause and cheers at the end. One ardent admirer even called for a speech, which Miss Ponselle good-naturedly avoided.

New Yorkers have been more accustomed to hearing Violetta sung here by coloraturas, but there is no reason why a dramatic soprano of agility like Rosa Ponselle should not essay it successfully. This Miss Ponselle proved without a doubt. She makes her Violetta a highly emotional, red-blooded woman, who loves Alfredo enough to sacrifice herself in the end. Her singing was filled with emotion, her tones melting in their warmth and beauty. The Ah fors e lui was exquisitely sung and aroused her listeners to a lofty peak of enthusiasm, even if she did take the Sempre Libera a little fast. The coloratura passages were tossed off with ease and brilliancy, as well as accuracy of pitch. One realized, too, that it was indeed pleasant to hear the Ponselle warmth in this aria, as compared with that of a lighter

texture of voice. In the second act, in the scene with the father (De Luca) Miss Ponselle scored easily, dramatically and vocally. And in the third act one marvelled at the manner in which she made her voice seem frail and appealing. What sheer beauty of tone! Miss Ponselle's costumes were stunning, in perfect taste, and she made a graceful, charming figure. One may therefore record that Miss Ponselle had an artistic and popular success. With future hearings (Additional Opera reports on page 12)

Werrenrath Scores Season's Second Boston Success

A large and cordial audience attended Reinald Werrenrath's second Boston recital of the season, held in Jordan Hall, January 15. Mr. Werrenrath presented a program made up entirely of German lieder, drawn from the works of Schubert, Brahms and Hugo Wolf. The baritone interspersed the musical numbers with various interesting personal reminiscences and encyclopedic comments concerning the songs. To thus depart from formality in tradition-loving Boston was a bold step, but the audience was unfeignedly pleased with the intimate nature of the recital, and the press attitude is summed up in the Globe's comment: "There is much to be said for Mr. Werrenrath's pertinent informal remarks. A song recital is neither a solemn rite on the part of the singer nor devout worship on the part of an audience. The audience was large. It greeted Mr. Werrenrath's singing and his conversational interludes most cordially."



EDGAR SHELTON.

young American pianist, who is one of the living refutations of the antediluvian theory that this country cannot produce artists equal to those of Europe. Mr. Shelton will give his third New York recital at the Town Hall on the evening of January 31. Besides a commanding technic and a genuinely musical temperament, this pianist possesses an attractive and sympathetic personality, which is by no means the smallest asset of a public performer. (Photo by Apeda)



ANNE ROSELLE.

who has been chosen by Stokowski to create the leading soprano role at the American premiere of Alban Berg's opera, Wozzeck, by the Philadelphia Grand Opera Company on March 19. Stokowski will conduct the performance. Owing to her engagement, Mme. Roselle has postponed a number of European engagements in order to remain here and create the role. She sang Turandot for the first time at the Dresden Opera and also did Salome, under Richard Strauss, several times. (Photo by Atelier Edith Barahovich.)

Thousands Turned Away at McCormack Recital Popular Tenor Sings in Brilliant Style at Carnegie Hall

John McCormack returned to us, at Carnegie Hall, after an absence of over a year and a half, and sang to a plus-capacity audience in his own polished and irreproachable style. The house had been sold out long in advance of the concert, and thousands were turned away.

Following his usual custom, the tenor opened with ancient music, going back as far as the fifteenth century. These numbers included a German Minnelied, an Italian aria by Caldara and an English song dated 1600, all sung in the style exactly befitting those musical antiques—there were simplicity of delivery, suavity of tone production and lucid exposition of the words. The golden voice quality was present in undiminished measure.

Next came songs in English by Respighi, Bantock and Parry, and the usual generous measure of Irish folksongs, sung in the inimitable McCormack manner. The program was augmented by some dozen encores.

Whether it be in classical vein, modern or of the folksong type, everything this remarkable artist offers is done in a way that seems to admit of no other valid interpretation. His art is of the kind that disarms criticism, and what a joy is his impeccable diction! It matters not where one sits at a McCormack concert; the denizens of the last row in the gallery understand the words as clearly as those sitting in the front row downstairs or on the stage. And then, that faculty of making classical songs popular and popular songs classical! Few artists have the faculty of achieving this. And there is no doubt that it is one of the cardinal reasons for McCormack's long enduring popu-

larity with audiences of every degree of musical culture.

With the tenor were Edwin Schneider, his tried and trusty accompanist, and Alfred Boyington, who contributed well played violin solos.

Voice Trials for Metropolitan Choral School

Voice trials for admission to the free Choral School of the Metropolitan Opera Company will commence very shortly.

The Choral School is an educational activity of the Metropolitan Opera Company, maintained chiefly for the purpose of giving young American singers, through actual experience, an insight in the requirement and technicalities of grand opera.

Instruction in operatic choruses is given absolutely free of charge in evening classes. Voice tests are also free, and request for same should be addressed by mail only to Edoardo Petri, director of the Choral School, 1425 Broadway, New York City.

Hundreds Turned Away at Tipica Orchestra Denver Concert

According to a telegram received, more than 4,000 people heard Torreblanca's Tipica Orchestra in Denver on January 16. All available standing room was sold, and hundreds were turned away. The Tipica concert here was a sensation, and the Oberfelder-Slack concert management has requested a return engagement on its next tour.

"BOCCACCIO" AND FRANZ VON SUPPÉ, FATHER OF GERMAN OPERETTA

By Waldemar Rieck

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NEW YORK theater goers have witnessed more than one hundred performances of Franz von Suppé's comic opera *Boccaccio* since the first New York production in German at the Thalia Theater, April 23, 1880. It was revived at the Metropolitan Opera House on January 2 with the following cast: Maria Jeritz, Boccaccio; Hans Clemens, Leonetto; Walther Kirchhoff, Pietro; Marek Windheim, Lotterighi; Gustav Schützendorf, Lambertuccio; George Meader, Scalza; Editha



FRANZ VON SUPPÉ

Fleischer, Fiametta; Nina Morgana, Beatrice; Dorothea Manski, Isabella; Marion Telva, Peronella; James Wolfe, Checco; Alfredo Gandolfi, Fratelli; Dorothea Flexer, Filippa; Max Altglass, Tofano; William Gustafson, Majordomo. Artur Bodanzky, who composed music based on motifs in the score for recitatives which took the place of the former spoken dialogue, conducted. Mr. Bodanzky also provided the arrangement of the waltz in Act III.

The Story of Boccaccio

The story of the operetta, which is quite free from anything coarse or vulgar, follows:

"Hear the bells," sing beggars, students and citizenry, as they enter upon a public square in Florence, where stands the Church of Santa Maria Novella. It is the 24th of June, St. John's Day, and homes are decorated in honor of the city's patron saint. All are in a festive mood when Fratelli, a book-vendor, pushing a cart filled with novels, calling upon the populace to "Buy the latest novels" causes a commotion, for among his books are the works of Boccaccio, a novelist and poet, whose virile pen deals with truth, not romance, and who had brought down upon his head the hatred of many Florentines, who are portrayed in his novels with really embarrassing fidelity. Supporters of Boccaccio, and antagonists of the latter, engage in a quarrel, gradually leaving the square to Leonetto, a student and friend of Boccaccio. In the absence of Scalza, the barber, his daughter Beatrice, who is loved by Leonetto, is serenaded by the latter with "I will follow thee" and concludes by entering her home. Lotterighi, a cooper, and Lambertuccio, a grocer, appear. They too look upon Boccaccio as a menace and consider he should be banished. Scalza, who returns unexpectedly, voices the same opinion and finding the door to his house locked and believing Beatrice to be asleep, asks Lotterighi and Lambertuccio to join in awakening her with "Wake from thy dreaming." Noise and clashing of swords bring two masked men, Leonetto and Boccaccio, fighting their way out of Scalza's house. It is a ruse contrived by Beatrice, who does not wish her father to know that she receives the attentions of students at home during his absence. He is satisfied that one had attacked and followed the other into the house where the defendant had sought protection. The people who have been watching the fight are dispersed by the students, and Scalza and Beatrice enter their home. Boccaccio and Leonetto unmask, and

after recognition by the students, the former sings of his love, not for Beatrice as they had thought, but for an unknown maiden in "There is a jolly student." At the conclusion, Boccaccio has scarcely entered the church, to the amazement of Lotterighi and Lambertuccio, when the latter's adopted daughter Fiametta, and his sister Peronella enter and sing "To the house of prayer." Fiametta, who, as well as Lambertuccio, is unaware of the fact that she is the daughter of the Duke of Tuscany, who for political reasons has had her brought up in this humble fashion, is informed of her unknown parents' intention to marry her to a very rich gentleman. Boccaccio stands in the doorway of the church unobserved by them, while Fiametta sings that "Love is a tender flower." Boccaccio, charmed by her purity and sweetness, sings to Fiametta of his love, and offers Peronella some festival flowers, for he is the jolly student who in the midst of his literary labors has found time to fall in love with Lambertuccio's adopted daughter. Concluding his song he presents Fiametta with a small bouquet, she entering the church and he walking out of the square.

Amid the din of church bells, Pietro, Prince of Palermo, arrives in Florence, to claim as his wife, Fiametta, who had been betrothed to him in infancy. Pietro is acting in accordance with the wishes of his father and not because he desires to assume marital ties, for as he himself confesses, he is far too fond of "Wine and flirtation" to care to become a husband. He joins in several adventures with the students and meets Boccaccio, for whom he has had, for some time, a profound admiration. He fancies that by his adventures he may gain such experience that he, too, may write of life as Boccaccio, for he is told that the latter had lived all his romances before writing them. His literary ardor, however, is somewhat cooled when on account of a resemblance which he bears to Boccaccio, who has disappeared in the meantime to assume a beggar's disguise, he is attacked by Lotterighi and Lambertuccio and succeeds in making his escape. Fiametta upon leaving the church alone finds Boccaccio, who asks for pity for "A poor, blind beggar." She joins him in song, recognizing his voice, finally bidding him farewell. Leonetto now brings words to Boccaccio of the fact that the men of Florence have vowed vengeance upon him and that his life, or at least his safety is in peril. Boccaccio keeps his disguise and with Leonetto and other students enters Scalza's house. The first act concludes with Pietro, who has been seized and received a drubbing from Florentine citizens, being made known to them by Scalza as the Prince of Palermo and not Boccaccio, whose novels are seized from the book-vendor's cart and burned in the public square.

As the curtain rises on the second act, it is still dark, but gradually becomes light, showing the houses and gardens of Lotterighi, before whose dwelling are barrels and the tools of a cooper's shop, and Lambertuccio's house, in front of which is an olive tree. A high wall separates the estates. The act opens with the student song "Always in twos or in threes," sung by Boccaccio, Leonetto, Pietro and the students. After the students retire to the cooper's yard, Boccaccio stands before Fiametta's window, Leonetto before Peronella's, and Pietro before Isabella's, whereupon they sing the serenade "I'd be a star." They have scarcely finished telling of their love, when the father, brother and husband interrupt their wooing. The trio and students are off and Lotterighi and his journeymen commence their day's work with the "Cooper's song and Chorus." Lotterighi and his men leave and Fiametta, Isabella and Peronella come out to talk. Boccaccio from the scullion of the olive tree casts three stones around each of which is wrapped a letter. They pick them up and sing "I have a welcome letter here." They all long for their lovers and Isabella, who has been represented to Pietro as the cooper's niece, realizes her wish with his appearance. Their love-making is interrupted by the sudden return of her husband Lotterighi. She hides her princely lover in one of the barrels, and after he is discovered explains his presence by saying that he had bought the barrel and gone in to examine it. Pietro now sings "When a novel's to be written." After Boccaccio, disguised as a simpleton, sings "When foolish questions you ask me" and much flirting and serenading, the act ends with "Auspicious hour" during which the Unknown appears to take Fiametta away, and Boccaccio suddenly appears on the top of the wall disguised as the devil. The final act takes place in the garden of

the Ducal Palace at Florence, where a fete is being given by Prince Pietro in honor of Fiametta, his betrothed. Boccaccio, for whom the Prince has a profound liking, has come as a guest to the festivities, and finds everyone singing "How pleasing his novels." Boccaccio, aware that his love for Fiametta is reciprocated and has Pietro's own admission of indifference for her, decides to help fate to a more gallant role by consenting to the request of Pietro to arrange a comedy to be played previous to the supper. Pietro speaks of his flirtations which are "Always in twos or threes," in the singing of which Boccaccio and Leonetto join. Lambertuccio and his sister Peronella arrive and the former when informed by the majordomo that he has already met his foster daughter's father the Duke in the person of the Unknown, is overjoyed and sings "I'm the father of a princess." After he enters the palace, Boccaccio and Fiametta appear in the garden, both realizing that their love is mutual and with Boccaccio's promise that he will yet make Pietro yield his claim to her hand without asking her father the Duke, they sing of "The Language of Love." Lotterighi and Scalza now arrive and still harboring resentment for Boccaccio, ask Lambertuccio to help them have Boccaccio banished. He tells them that Boccaccio has great influence now and will see that one is appointed court cooper of Sicily and the other the court barber, if they will forget the past. Boccaccio asks them to take part in the play for the festival and receives their consent, whereupon the septet "You thoughtless, blind, and silly men," is sung by Beatrice, Isabella, Boccaccio, Lotterighi, Lambertuccio, and Scalza. Pietro is now presented with the text of the impromptu play, which he finds illustrates his follies with such fidelity and decides not to have it given. Realizing that Boccaccio and Fiametta love each other, Pietro relinquishes her hand to

the novelist, who has been appointed a professor at the University of Florence, while Boccaccio promises that it will be quite the last of his literary practical jokes. The operetta closes with the finale "Wit, truth and humor."

Suppé Composes Boccaccio

Fifty-three years have passed since Suppé received the libretto of Boccaccio, or The Prince of Palermo, a comic opera in three acts. Camillo Walzel (1829-1895), whose pseudonym was F. Zell, and Richard Genée (1823-1895), had completed the text and presented it to him in the early part of 1878. No doubt some thought that he would keep his promise to compose the music during the summer while inhaling the balmy air on his estate at Gars in lower Austria. He had just bought this place and there was much to be done around the house and grounds. His garden lured him away from music and kept him busy the entire summer. Give a man a plot of ground in which to cultivate vegetables in and he will forget to eat, some say. But Suppé never forgot the inner man. In fact at the time he had received the libretto of Fiametta he neglected the work and while compiling a cook book with menus for the entire year, and being discovered he placed his wife Sofie's name on the cover as author. Nevertheless he did have a predilection for asparagus and spent considerable time cultivating the beds of this choice vegetable. The summer over, he returned to Vienna and almost immediately he was asked by a friend about the progress he was making on the new operetta. Being near the theater, Suppé took the friend by the arm, and after having walked a short distance, said, "My dear friend, now that we are away from the theater, I must confess that I haven't as yet written a note."

Suppé now began to make up for lost time. Vienna not having the warm climate



GIOVANNI BOCCACCIO (1313-1375).

Portrait painted by Andrea del Castagno. Statue by Passaglia in Certaldo.

of his sunny Italy, it was quite natural that feeling the cold weather Suppé sought to make himself comfortable and so dressed himself accordingly, putting on six vests, a very heavy dressing gown, lined felt slippers, a fur cup, and placing his feet on a foot-warmer, worked zealously for from three to four weeks, without going out, on the score of Boccaccio. Finally it was finished and on February 1, 1879, the work was produced at the Carl Theater, Vienna, with great success. Frl. Link as Boccaccio, Hr. Teweale as Leonetto and Frl. Streittmann as Fia-



Setzer photo
MARIA JERITZA,
as Boccaccio, the role which she created at
the Metropolitan Opera House when von
Suppé's work was recently revived.

metta being among those in the original cast.

Other Boccaccio Performances

The first production in French was given at the Folies-Dramatiques, Paris, March 29, 1882, with Mlle. Montbazou as Boccaccio. From April 22-29, 1882, eight performances were given in English at the Royal Comedy Theater, London, with Violet Cameron as Boccaccio. A Spanish production took place at the Gran Teatro, Madrid, July 11, 1908. Another Spanish production was given in Rio de Janeiro, Brazil, probably in the 1880's with Mlle. Rose Meryss as Boccaccio.

Boccaccio Performances in the United States

The United States premiere of Boccaccio took place at the Chestnut Street Theater, Philadelphia, April 5, 1880, H. B. Mahn's Comic Opera Company giving the operetta in English. This same organization was the first to give an English production in New York, and from the first presentation at the Union Square Theater, May 17-June 12, 1880, twenty-eight performances were given with a cast which included, Jennie Winston as Boccaccio. The Mahn company, which appeared again in New York, at the Grand Opera House, October 18, 1880, and at the Windsor Theater, March 7, 1881, while on tour during the winter of 1880-1881, gave presentations at Low's Opera House, Providence, R. I.

The first New York production was that at the Thalia Theater, where from April 23-May 10, 1880, fifteen performances were given in German. Heinrich Greiner conducted. A German performance is said to have been given by a Thalia Theater Com-

pany at the Academy of Music, New York, November 18, 1885.

French performances of the operetta were given in New York by Maurice Grau's French Opera Company as follows: Daly's Theater, May 16, 1883, with Mme. Théa as Boccaccio; Stetson's Fifth Avenue Theater, September 25, 27, 39, October 3 and 6, 1883, with Mlle. Nixau as Boccaccio (American debut); Haverly's Comedy Theater, January 2, 5 and 12, 1884, with Mlle. Fouquet as Boccaccio; Wallack's Theater, October 6 and 7, 1884, with Mme. Theo as Boccaccio.

English performances were also given by the McCaul Opera Company. On February 24, 1888, this organization appeared at the Brooklyn Academy of Music, and in New York at Wallack's Theater, September 3, 1888. The cast: Marion Manola, Boccaccio; Edmund Stanley, Leonetto; Charles W. Dungan, Pietro; Digby Bell, Lotterighi; De Wolf Hopper, Lambertuccio; Jefferson de Angelis, Scalza; Laura Moore, Fiametta; Josephine Knapp, Beatrice; Annie Meyers, Isabella; Laura Joyce-Bell, Peronella; and Angel Barbara, Checco. The same company gave twenty-one performances at Palmer's Theater, New York, from March 11-30, 1889. Seats at that time sold for from twenty-five cents to one and a half dollars.

Nearly ten years later, the Castle Square Opera Company gave seven performances in English at the American Theater, New York, from September 5-10, 1898. The cast: Lizzie Macnichol, Boccaccio; Harry L. Chase, Leonetto; Joseph F. Sheehan, Pietro; William G. Stewart, Lotterighi; Raymond Hitchcock, Lambertuccio; Frank Moulan, Scalza; Villa Knox, Fiametta; Attalie Claire, Beatrice; Gertrude Quinlan, Isabella; Rose Leighton, Peronella; O. W. Risley, Checco; S. P. Veron, Fratelli; and Sol Philip, the Unknown.

With Fritz Scheff as Boccaccio, and Richie Ling, Albert Hart and Elaine de Sellem among the cast, the operetta was produced in English, March 1, 1905, at the Broadway Theater, New York, where it ran for twenty-six performances. John Lund conducted.

The Society of American Singers opened their third season at the Park Theater, New York, October 13, 1919, with Boccaccio, which had a week's run of seven performances. The cast: Cora Tracy, Boccaccio; Craig Campbell alternating with Ralph Brainard, Leonetto; Morton Adkins, Pietro; Frank Moulan, Lotterighi; William Danforth, Lambertuccio; Bertram Peacock, Scalza; Ruth Miller, Fiametta; Virginia Rea, Beatrice; Gladys Caldwell, Isabella; Kate Condon, Peronella; Jack Goldman, Checco; Herbert Waterous, Fratelli; Charles Scribner, a Messenger; Gertrude Shannon, Fresco; Adelina Harrold, Filipa; Gretta Ross, Oretta; and Eugene Martinet, the Unknown. John McGhie conducted.

The Librettists of Boccaccio

Richard Genée (1823-1895), who was a noted librettist-composer and who in collaboration with F. Zell (Camillo Walzel) (1829-1895) wrote the texts of many well known operettas by Ignaz Brüll, Johann Strauss, Franz von Suppé and Karl Millöcker, was appointed composer and conductor at the Theater an der Wien in 1868. Although active there for a quarter of a century, he retired ten years later from this position and devoted himself with the composition of light opera. Der Seecadet (1876) was among his works produced there.

Camillo Walzel (1829-1895) (F. Zell) was born in Magdeburg, Germany. His father served in the artillery of the Austrian army and his mother was Fortunata Franchetti, a singer. Walzel had a varied and adventurous career. He served in the Austrian army; then took part in the Russian-Turkish War; he was an actor; did newspaper work on various journals; translated and wrote

many original plays and librettos for the stage. From 1884 for a period of five years he was director of the Theater an der Wien. He died in Vienna.

Early Life and Musical Education of Suppé

Franz von Suppé, whose full baptismal name was Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli, was born at Spalato, or on board ship near to it, April 18, 1820. Of Belgian descent, though his family had lived at Cremona, Italy, for two generations, he is called the father of German operetta, his Pensionat being considered the first of this class of composition. Under the triumvirate of Suppé, Millöcker and Johann Strauss, this form of music reached its highest perfection.

His taste for music developed early, and while his father desired to see his son enter the government service upon the age of maturity, nevertheless, after long pleading, at eleven he began learning to play the flute. His studies were neglected in his enthusiasm for music and upon bringing home a report of zero in his lessons, his father punished him by breaking the flute. Franz knew how to help himself and soon acquired a new instrument. Then, to enlist further his parent's interest in his musical education, the son, without knowledge of harmony, composed a serenade which he rehearsed with a few school friends and on his father's birthday was played, much to the latter's delight. After graduating from school in Zara, where a mass which he composed is said to have been given at the Franciscan church, and a piece called Der Apfel produced there privately in 1834, Suppé's father sent him to the University of Padua to study law. Being away from home, he devoted more time to music than law, learning from Cigala and Ferrari, and writing incessantly. The death of his father brought to a close his law studies. His mother, receiving a small pension, moved with her son to Vienna to the home of her parents. In Vienna he was sent to the Polytechnic Institute. Music again overshadowed all his other studies, resulting in a quarrel with his mother and grandparents and the abandonment of his studies at the institute.

He then studied with Ignaz Xaver, Ritter von Seyfried (1776-1841), and in September 1840, received a gratuitous post as assistant conductor under conductors Emil Titl and Karl Binder, at the Josephstadt Theater. This was followed later by better engagements at Baden and Pressburg. On March 5, 1841, his farce Jung Lustig, im Alter

Traurig (Jolly when young, sad when old) was produced. In Vienna he learned German for the first time, since Italian had always been the language spoken in his home. On April 23, 1845, director Pokorny of the Theater an der Wien engaged Suppé as well as Albert Lortzing for this theater. Between the two composers a warm friendship grew up. About this time Suppé composed the overture which has become so popular throughout the world and which has been arranged for no less than fifty-nine combinations of instruments all published by Aibl of Munich. Dichter und Bauer (Poet and Peasant) as it is called, has a story. When it was first used it was a failure. Changes were made and it was again used. The second fiasco caused the director to forbid Suppé from making further use of it. However the restriction did not stop him, and the third time when used for Dichter und Bauer of Karl Elmar, whose fairy play in three acts, Des Teufels Brautfahrt, given in Vienna in 1850, he had composed music for, the overture was a great success. In need of money, he sold the composition to a Munich music publisher for eight dollars, the buyer profiting greatly from it. Up to that time Suppé had only composed one operetta, Das Mädchen vom Lande (The Country Girl), which was given at the Theater an der Wien in 1847, although he had written considerable music for plays and farces. It was not until January 8, 1858, that his more important work was produced at the Hofoper, Vienna, under the title Paragraph III. This song play or operetta spread his fame into North Germany and from that time on he became a prolific composer of light and delightful stage works.

On November 24, 1860, Das Pensionat (The Boarding School), in two acts, and considered his first real operetta, was produced at the Theater an der Wien.

With the success of this work followed Die Kartenspieler (1862); Zehn Mädchen und kein Mann (1862) a one act operetta also given at the Operntheater, Vienna, April 15, 1873, as Fünfundzwanzig Mädchen und kein Mann; and Auf der Bühne und hinter den Coulissen (On the stage and behind the wings), a musical farce in two scenes, text by Ludwig Gottsleben, successfully given for the first time at the Theater an der Wien in 1862.

Die flotten Bursche (The jolly students) an operetta in one act, text by J. Braun, was first produced April 18, 1863, at the Theater an der Wien. This operetta was
(Continued on page 12)



ROOM IN THE HOUSE AT CERTALDO, ITALY, WHERE BOCCACCIO WAS BORN



THE COUNTRY HOUSE SCHIFANOIA,
in the vicinity of Florence, where Boccaccio recited the Decameron and where Florentine
society fled from the plague.



SCENE FROM BOCCACCIO,
drawn by H. Fritzmann, after the performance at the Vienna Carl Theater

Haarlem Philharmonic Celebrates Its Fortieth Anniversary Gigli and Marie Miller Soloists at Auspicious Concert

The Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, gave its third concert of the season at the Hotel Astor on the morning of January 15. This being the fortieth anniversary of the society, the concert was preceded by a reception and breakfast. The floor of the ballroom was entirely covered with tables, as was the balcony also. Centerpieces of spring flowers and candelabras made the tables attractive. The last course of the luncheon proved to be quite a surprise. The overhead lights were turned out, and as the orchestra played a march, the waiters came in single file, bearing a birthday cake several feet high at the head of the procession, upon which the spotlight was kept until it reached the president's table. It was elaborately decorated with musical instruments.

Mrs. Raynor addressed the members and their guests, voicing her appreciation and giving briefly the history of the organization. She commented on some of the accomplishments of the organization, particularly the scholarships, which have widened and grown. At present the society is sponsoring Molly Gould, a soprano of great promise. Miss Gould is also a Juilliard Scholarship winner, and at present is studying with Mme. Sembrich. The Haarlem Philharmonic Society has decided to send this young artist to Fontainebleau this summer for study. Miss Gould was called to the platform, and in an unaffected and gracious manner which should count for much in her career, she expressed her appreciation and happiness. Several of the other officers and ex-officers also spoke briefly.

Following the breakfast, the room was quickly cleared for the concert. The artists were Beniamino Gigli, Metropolitan tenor, and Marie Miller, harpist.

Mr. Gigli's numbers included arias from Martha, Le Roi d'Ys and Elisir d'Amore, songs by Schubert, Rimsky-Korsakoff, Donaudy and Leoncavallo, and the tenor's own arrangement of Liszt's Liebestraum. Gigli was in fine voice, and his beautiful tones and artistry thrilled the large audience. His informal attitude and his sense of humor pleased his hearers too. He made the most of La Donna e Mobile. He was generous with encores, one of which was an attractive and

rhythmic song by his admirable accompanist, Miguel Sandoval. At the conclusion of the program the president, Mrs. Raynor, presented Gigli with the top layer of the birthday cake, which the artist carried off the stage singing, amidst great applause.

Miss Miller's harp offerings consisted of an old French melody and numbers by Pierre, Adolphus, Rubinstein, Brahms and Salzedo. Miss Miller played with much charm and won enthusiastic applause which was much deserved. She, too, was recalled and graciously responded with encores.

Wozzek for Philadelphia

In the interview with Frida Leider, of the Chicago Civic Opera Company, which appeared in the MUSICAL COURIER of January 17, Miss Leider was quoted as saying: "Among the best new works that I know is Wozzek by Alban Berg, which is being given with great success in Berlin and in Vienna, and which is to be heard in America, probably next season. I do not know whether it will be given by our company or by the Metropolitan in New York, but I understand that it will be produced next year."

Miss Leider was not aware of the fact, announced in the MUSICAL COURIER of December 27, that Wozzek will be presented on March 19, 1931, by the Philadelphia Grand Opera Company, under the direction of Leopold Stokowski.

Heckscher Symphony Orchestra Concert

The 100 players, both sexes, comprising the Heckscher Symphony Orchestra, are consistently on the up-grade in the matter of ensemble, as was demonstrated at the Sunday night concert, January 11, now under consideration.

The auditorium was well filled by an interested audience, which found measures of satisfaction in this, the second concert of the sixth season. Isidor Strassner conducted as usual, and Beethoven's first symphony opened the concert with éclat. Strings and flute followed in Tchaikovsky's andante cantabile, Liadoff's Music Box, and Rimsky-Korsakoff's Bee's Flight, in which the fifty

string players distinguished themselves. Tchaikovsky's Slavish March concluded this portion of the program, conductor Strassner receiving due recognition.

Following an intermission, a dance program was given by Daisy Blau as leader of a group of young women programmed as Irene, Ruth, Marion, Leah, Anne, Florence, Suzanne, Josephine, Georgiana, Helene, and Gertrude. To the competent piano playing of John Marvin Waldman, they began with Rachmaninoff's G minor prelude, the white costume of Daisy Blau and the black outfits of the others making as great a contrast as one found in the music. A Debussy piece they danced as Moonbeams, the groupings of blues being very effective. Liszt's second Hungarian rhapsody provided a medium for varied rhythmic dances; the yellow-and-purple costumes and spontaneous movements were warmly applauded. Diaphanous dresses were worn in the short A flat waltz of Chopin, and the closing Bacchanal was most original and effective.

I See That

William Hain, tenor, with Minabel Hunt at the piano, gave a program before the Eclectic Club on January 14.

Literally thousands were turned away from the McCormack recital this week.

Adelaide Gescheidt's Voice Conference Class interests many singers.

Mrs. H. H. A. Beach's Gaelic Symphony will be played January 25 by the Manhattan Symphony Orchestra.

Horatio Parker's works were played at the last meeting of the National Opera Club. The Rubinstein Club proposes a Scholarship Fund as memorial to the club.

Jacques Pillois and Sibyl Webb gave a French lecture-recital January 5, and will also be heard in Cleveland, Ohio, in February.

Mengelberg has concluded his triumphal season in London and has resumed activities in Amsterdam.

The story of the brilliant career of Roland R. Witte, head of the Horner-Witte Concert Bureau, is told in this issue.

A monument to Gustav Mahler will be unveiled in Vienna on May 18.

Arthur Kraft, tenor, has been kept busy filling concert engagements this season.

Sir Henry Wood is vacationing in South Africa.

The Esardy Trio will play the Mana-Zucca trio at the January 30 People's Symphony Chamber Music Concerts, Wash-



WILLIAM J. SIMMONS,
who will appear with the Philadelphia Orchestra on April 4, 5 and 6, as baritone soloist in Lindbergh's Flight. The first and last of these concerts will be given in Philadelphia; the second in New York.

ington Irving High School. Vladimir Dubinsky is cellist and musical director, and the Trio is under the management of Steven Zukor.

Carmela Ponselle returned from Europe on the SS. Paris on January 13.

Arthur Van Haelst, baritone, will sing at the Woman's Press Club of New York on January 31.

Frank Laird Waller, conductor of the Milwaukee Symphony Orchestra, says that every city can have its own orchestra recruited from local talent.

Schonberg is at work on an oratorio, Moses and Aaron.

Juliette Lippe has been engaged to sing leading roles at the Covent Garden Opera in London this summer.

Frank Mannheimer, young American pianist, has been winning acclaim abroad.

M. H. Hanson has been a pioneer in the management of choral organizations.

Nellie C. Cornish in Town

Nellie C. Cornish, of the Cornish School in Seattle, Wash., is in town.



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3 TIMES WITH THE BOSTON SYMPHONY ORCHESTRA THIS SEASON

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NEW YORK PHILHARMONIC, "Verdi's Requiem," JAN. 15-16, TOSCANINI CONDUCTING

TWO APPEARANCES WITH FRIENDS OF MUSIC, ARTUR BODANZKY CONDUCTING

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Boston Post: "MME. MATZENAUER FACED A DIFFICULT TASK OF WHICH SHE ACQUITTED HERSELF WITH THE ARTISTRY AND INTELLIGENCE, NOT TO MENTION SHEER BEAUTY OF TONE, THAT WERE TO BE EXPECTED OF HER."

MARGARET MATZENAUER



Los Angeles Herald
(Carl Bronson)

"In all those accomplishments which make singing a great art Mme. Matzenauer showed her supremacy of vocal control. Her tonal placement was so perfectly held as to prove a great lesson to all young singers. There was no harshness, nor over-robustness in her delivery of any phrase, but always that Matzenauer quality which is unforgettable."

Los Angeles Examiner
(Patterson Greene)

"Songs and operatic arias luxuriated in the warmth of Margaret Matzenauer's voice last night. For the student it was a lesson in the fine art of legato singing. For the lay listener it was an idyll of sensuously beautiful tone in which emotional stirrings would have been intrusive had they presented themselves."

In New York: BACH'S CHRISTMAS ORATORIO, With The Friends of Music

At the Metropolitan Opera House, Artur Bodanzky, Conductor, Dec. 21st

American: "IT WAS GOOD TO HEAR THE SUPERB VOICE OF MATZENAUER."

Times: "... SINGING WITH HER ACCUSTOMED ART AND AUTHORITY."

Telegram: "MME. MATZENAUER EXACTS FIRST HONORS FOR THE BEAUTIFUL AND SENSITIVE TREATMENT OF THE MUSIC ALLOTTED HER."

World: "SHE SANG WITH A FRESH AND SPONTANEOUS BEAUTY, A CLASSIC POISE AND NICETY WHICH MADE HER AN INVALUABLE ASSET TO THE WHOLE ENSEMBLE."

Herald: "MME. MATZENAUER SANG WITH HER USUAL VOCAL RICHNESS, MUSICIANSHIP AND EXPRESSIVENESS."

Eve. World: "MATZENAUER WAS RAPTUROUSLY RECEIVED. IN ADMIRABLE VOICE AND SINGING WITHOUT BOOK AS USUAL SHE MADE HER THREE NUMBERS THE HIGHLIGHTS OF THE ENTIRE INTERPRETATION. ESPECIALLY PRIZEABLE WAS HER TREATMENT OF THE EXQUISITE SLUMBER SONG OF THE VIRGIN, A BIT OF ARTISTRY TO BE REMEMBERED FOR ITS DEPTHS OF TENDERNESS, PERFECTION OF PHRASING AND DEFTLY-MOULDED MELODIC OUTLINE."

NEXT SEASON: EAST AND MIDDLE WEST, DECEMBER TO MARCH

Madame Matzenauer's Studio in Los Angeles, California, will open January 25th, for the enrollment of advanced students. For particulars address Emilie Bowers, 1820 Vista St., Hollywood, California.

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M. H. HANSON A PIONEER IN THE MANAGEMENT OF CHORAL ORGANIZATIONS

Constructive Suggestions for Further Development

M. H. Hanson was one of the first to realize the possibilities of the employment of choral bodies as concert attractions to be taken on tour. The expense of carrying about a body of singers, and reckoning with the almost prohibitive cost of American railway travel and hotel accommodations, prevented managers from giving serious thought to artistic offerings of this sort, no matter how excellent they might be. And the fact that the American public had not been trained to demand this sort of attraction was an equally retarding factor.

The American public, from the beginning of managerial enterprise, had been trained to desire artists of the highest rank who could, through advertisement, be made into sensations. In the early days, of course, practically all of these artists came from abroad, and they were probably themselves astonished to discover the sensations that they were forced to become on American soil. This was in the good old days of Barnum and Jenny Lind, and the growth to advertising methods more appropriate to genuine art was slow and difficult because concert tour agents had not to deal with concert-going habits in cities throughout the country, but with the very opposite—the very occasional concert appearance.

There were exceedingly few organizations carrying large numbers of people who appeared in America up to within very recent

years, these for the most part being opera companies (which generally failed), and hands which likewise were either sensations of the moment or had to beg transportation for their members to get them to their homes.

Hanson saw things otherwise. After a long and successful career as a manager of concert artists, his own vocation for choral singing led him to enter into this enterprise as a business venture. Hanson was brought up in musical surroundings, and in his boyhood became familiar with choral singing and choristers. When the time came he was fully familiar with that branch of music, its difficulties and necessities and its artistic merits, and he was in a position to select, without aid, choirs whose excellence was such that they could pass muster before distinguished audiences and trained professional newspaper critics.

Hanson's first experiment along these lines was with the Vatican Choir. In spite of all sorts of advice to the contrary, he brought the choir over and made its tour a great success, as will be recalled by most readers of these columns. Later Hanson arranged for a tour of the St. Olaf Chorus and brought American choral singing into national repute. It was a rare thing in those days, and not by any means long ago, that any American chorus, or indeed any chorus of any sort, was heard far be-

yond the limits of its own center of activity, it being, as already said, too expensive a matter to carry around a lot of singers.

These two choirs, from the Vatican and from St. Olaf's College, were artistic and financial successes, and when the tours were extended the success was increased, and there was a definite awakening of choral possibilities in the minds of managers and in the minds of the American public and all those who might have it within their means to organize choirs and choruses skilful enough to appeal to outside communities. After the stimulation given by Hanson, tours of choirs or choruses became more and more frequent, and Hanson had reason to congratulate himself upon the success of his enterprise, and so, as a matter of fact, had the choruses who had the good fortune to place themselves in his hands.

He not only assisted them in making artistic successes, but he also brought them such financial gains that he was able to return the guarantees. He brought over from Prague the famous Teachers' Chorus which is remembered as one of the outstanding artistic concert offerings of recent years, and won for them the same material success as he had won for the other choirs and choruses that he managed.

One of the crowning achievements of Hanson's career was the European tour of the Dayton Westminster Choir, with Mrs. Talbot as sponsor and John Finley Williamson as conductor. This tour is a matter of history, of glorious American history, as one may without exaggeration call it, and its outstanding features need not be enlarged upon here.

With regard to his connection with the



M. H. HANSON

Westminster Choir Mr. Hanson says: "I might enlarge a little on my being recognized by Dr. Williamson as the great helper in building up his own reputation and that of his chorus. When Dr. and Mrs. Williamson sent for me some years ago I found a young enthusiast full of musical talent and a church choir of sixty—devoted, but practically incapable. During these last nine years Williamson has done wonders in developing himself by ardent study, and for his chorus by even more ardent work. Daily rehearsals made this chorus possible, made (Continued on page 35)

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Mengelberg Returns to Amsterdam

Conductor Welcomed Home in Bach Program—Other
Orchestral Concerts Introduce Novelties—Personal
Appearance of Stravinsky—Several American
Recitalists Heard

AMSTERDAM.—After his triumphant success in London, Dr. Willem Mengelberg has come home to his orchestra, commencing his series of concerts in the beginning of December. Dignified and inspired was his first program, entirely devoted to Bach. The soprano cantata, discovered about twenty years ago in Copenhagen, was given for the first time here, the solo part being sung by Mme. Jo Vincent. The crystal clearness of this young singer's voice is admirably suited to oratorio, and is the reason for her ever increasing popularity.

Carl van Leeuwen Boomkamp, a gifted young cellist, played three parts from the third solo suite, impressing his audience with his musicianly interpretation. The Overture (Suite) in D major and the fourth Brandenburg concerto were offered as orchestral numbers, bringing the concert to a close with a well-earned ovation for Mengelberg.

TWO SINGERS HEARD WITH ORCHESTRA

At the following concert Bruckner's Sixth Symphony was played for the first time here, and was followed by three little known songs of Mahler. Their interpreter was Maria von Basilides, contralto, whose warm sympathetic voice showed to better advantage in Brahms' Alto Rhapsody, which she sang with great feeling, ably assisted by the men's Apollo Chorus and the orchestra.

Another first rank singer of a different type is Lotte Leonard, who introduced another hitherto unknown work, a cantata for soprano and orchestra by the eighteenth century composer, George Philipp Telemann. In the long and difficult role for the soloist, which was interspersed by beautiful orchestral interludes, Mme. Leonard's interpretation left nothing to be desired, vocally as well as artistically. In Mahler's fourth symphony which followed, her part was likewise beautifully sung.

Washington Enjoys German Opera

The German Grand Opera Company opened its third consecutive tour in Washington, D. C., on January 5. As was to be expected, Johanna Gadski was the particular star of Gotterdammerung, the critics being unanimous in praise of her brilliant essay and agreeing that she has lost none of her former vocal powers. There was also an ovation for Dr. Max von Schillings, distinguished new conductor, who handled the orchestra with consummate skill. Other newcomers creating favorable impressions were Marie von Essen, American contralto, "who bears watching," and Max Roth, who, as Gunther, "it was a treat to see and hear."

The general excellence of the performance, including that of the ensemble and orchestra, received the highest comment from the press. For instance, the Washington Post said in part: "That last night's audience was well aware of Dr. von Schillings' genius as a conductor was evinced again and again last night in the spontaneous ovations which greeted his appearance on the conductor's stand."

"One of the surprises of the night was the discovery of a new Wagnerian star in Marie Von Essen, singing the role of Waltraute. She was second only in feminine honors to Gadski herself and her voice was a lovely velvety contralto."

"That Mme. Gadski, now in the ranks of veteran prima donnas, has lost practically none of her artistry and dramatic mastery of operatic roles, was shown again and again last night in the exacting impersonation of Brunnhilde."

"Another of the masculine singers who won new laurels was Max Roth in the role of Gunther. Impressive, possessed of a big rich voice, perfectly at home in the role, it was a treat to see and hear him."

"The opera was given in the traditional Wagnerian method and the thorough knowledge of the opera shown by every singer was a delightful novelty. One felt instinctively that the opera singers knew their roles from A to Z, and, of course, their German diction in its accuracy and proper emphasis was an added joy to music lovers present. In fact, the performance was a course in operatic presentation for any student of that art present. The ensemble was splendidly trained, possessed of fine, youthful voices and whenever it appeared it added much to the scene."

The Evening Star commented: "Gotterdammerung, its first production of the season, and the dynamic uplift that its new director, Dr. Max von Schillings, lent to it, outdid itself in every conceivable manner, and made Wagner's spirit seem as near as it does on the slopes and hills of Bayreuth, or, at any rate, almost as near."

"The music which, as true Wagnerites know, is a summing up of all the threads wound through the Niebelung Ring, seemed charged with an electrical lyricism that must

Lilli Krauss, Hungarian pianist, played the Schumann concerto upon another occasion, giving a robust, youthful fresh interpretation.

STRAVINSKY PLAYS NEW WORKS

Igor Stravinsky was heard in his Capriccio for piano and orchestra, and although the general feeling was one of antipathy against this work of an iconoclast, the critics condemning it as "experimental," "non-convincing" etc., the present writer found much in it to admire thematically and especially rhythmically. A suite from his L'Oiseau de Feu, and Huits Pieces Enfantines had more real success. Tchaikowsky's fifth symphony was masterfully conducted by Mengelberg at the close of the evening.

AMERICANS IN RECITAL

Yehudi Menuhin made his reappearance in recital in the large hall of the Concertgebouw, repeating his tremendous success of last year.

The charming violinist, Cecilia Hansen, won an ovation for her musicianly treatment of an interesting program. Walter Edelstein, young American violinist made his initial appearance and gave an exceedingly good impression.

FRANK MANNHEIMER'S SUCCESS

Frank Mannheim, American pianist, won an outstanding success in his first appearance in Amsterdam, playing a program including Beethoven's Thirty-two Variations and Schumann's sonata Op. 11. Elly Ney gave a matinee on Christmas Day, and convinced us more than ever of her great artistic capacities. She had an enormous success.

That excellent ensemble, the Roth Quartet, played works of Haydn, Debussy and Schumann at their very successful recital.

K. S.

be attributed to Dr. Von Schillings. This noted director, whose fame is phenomenal in Berlin and around and about Germany, received an ovation at his entrance which was entirely justified later on by the performance. Words of praise having preceded him by the hundreds, there were those prepared to be wary of his much vaunted skill. However, after the first few minutes of the prologue had gone their way, there couldn't have been any one unconscious of the finesse that the director was exhibiting, and the singers under him carried themselves for the most part to the heights.

"The greatest triumph of the evening—a triumph that called for an endless amount of curtain calls—belonged to Johanna Gadski. This grand interpreter of Wagnerian roles, whose voice is still as compelling as ever, and whose acting is comparable in intensity to the greater Shakespearean luminaries, brought power and majesty to her characterization of Brunnhilde. Those who have heard Mme. Gadski many times say that she has never given them a more brilliant performance. Certainly, last night's was something to be long remembered. As modest as ever, too, when the audience was clamoring for a solo bow from this 'grande dame' of operatic fame, she brought out with her half the company—until finally, somebody must have given her a shove and she appeared—alone and breathless and very much the star of the occasion."

The second offering was Mozart's Don Juan, which was equally well received by the large audience. Herr Wildhagen sang the title role for the first act, but a terrific cold contracted while crossing the ocean prevented him from continuing, so for the balance of the opera his place was taken by Richard Gross. Margaret Baumer as Donna Anna came in for her share of warm appreciation.

V.

Manhattan Symphony Concerts

The Manhattan Symphony Orchestra will give its fifth subscription concert at Mecca Auditorium on Sunday evening, January 25. There will be two soloists at this concert—Rosa Polnarioff, violinist, who will play the Paganini concerto in D minor, and Claudio Frigerio, baritone of the Metropolitan Opera Company, who will sing the aria from the Masked Ball by Verdi.

Chief interest in the orchestral numbers will be found in the presentation of Mrs. H. H. A. Beach's Gaelic Symphony No. 2, last played in New York by the Boston Symphony under Pauer in 1897. Die Fleidermaus overture by Strauss will also be played at this concert.

Hadley's pastoral, Mirtle in Arcadia, will be performed by the Manhattan Choral Club and Symphony Orchestra on February 8.

On February 22 the soloist will be Gigli, who will sing two arias and a group of songs with piano accompaniment.

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(Continued from page 5)

she will doubtless wear the mantle of Violetta with added favor.

Lauri-Volpi sang Alfredo with his accustomed skill. The rest of the cast included Minnie Egner, Philine Falco, Giuseppe de Luca, Giordano Paltrinieri, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Serafin conducted.

FAUST, JANUARY 12

Owing to the indisposition of both Lucrezia Bori and Edward Johnson, the Monday night opera was changed from Romeo and Juliet to Faust. The performance was a capital one, with a cast that included Queena Mario, a sweet-voiced Marguerite, and Giovanni Martinelli in the title role, singing with abandon and thrilling top notes. Leon Rothier, Giuseppe de Luca, Paolo Ananian, Gladys Swarthout and Henriette Wakefield were heard in the other roles. Mr. Hasselmans conducted.

BOCCACCIO, JANUARY 14

Maria Jeritza again appeared in Boccaccio on Wednesday evening, supported by the same cast that has given such excellent performances of this Von Suppé comic opera since it was introduced into the Metropolitan repertory a few weeks ago. Jeritza was as extraordinary as ever in this role, commanding attention throughout, dominating the performance by the strength of her personality, the beauty of her singing and the dignified excellence of her comedy. The comedy depends a good deal upon the man—Kirchhoff, Meader, Windheim, Schuetzen-dorf and Gandolfi—but the three women—Sabanieceva, Manski and Telva—were also amusing. Editha Fleischer looked attractive and sang well. Arturo Bodanzky conducted as if he enjoyed it, and everybody on the stage appeared to have a good time as well. No doubt the performance of this light and joyous work is a relief to the singers from the usual tragic operatic repertory.

LA TRAVIATA, JANUARY 16

(See story on page 5)



Photo by
Eisen, N. Y.

VALENTINA AKSAROVA

"A program far removed from the ordinary" was given at Town Hall on January 6 by the Russian soprano, Valentina Aksarova, in conjunction with Alexandre Kourganoff, tenor. The recital was entitled "an hour of operatic ensemble and duets," and both the scheme of the concert and the singing of the two artists won the unanimous favor of the audience.

Mme. Aksarova appeared in recital in New York last year and was at once recognized as a singer of exceptional qualities. The New York dailies of January 7, 1931, enumerated some of these qualities as follows:

"Mme. Aksarova combined a clear, bright, vibrant voice with native gifts as interpreter, linguist and actress."—*Times*.

"Mme. Aksarova, who appeared here earlier this season as soloist with the Manhattan Symphony, exhibited a voice of good size, with tonal merits. Her best work was in the excerpt from Boris, where there was warmth and color."—*Herald Tribune*.

"Both artists have had experience on the operatic stage and their interpretations graphically acknowledged acquaintance with the traditions. . . . Each of the singers possesses a well-trained and flexible voice with tones produced easily, and, at the same time, controlled and colored effectively."—*American*.

"The two artists sang with serviceable voices . . . and dramatic understanding and ability of vocalization."—*Sun*.

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New York

LE PRECIEUSE RIDICOLE AND THE FAIR AT SOROCHINTZY, JANUARY 15

The latest popular double bill vastly pleased the Friday night audience. Lattuada's charming opera comique again proved an effective vehicle for brilliant vocalism and rollicking comedy. In the cast were Mmes. Bori, Swarthout and Besuner, and Messrs. Tokatyan, Basiola, Bada, Picco and Ludikar, with Mr. Bellezza conducting. As on former occasions the fun making produced much appreciative laughter.

The Fair was again notable chiefly for the effective ballet. The familiar cast was comprised of Mmes. Didur and Bourskaya and Messrs. Tedesco, Pasero, Windheim, Cehanovsky, D'Angelo, Bada, Altglass and Malatesta. Maestro Serafin made the most of Moussorgsky's rather gloomy score.

GOTTERDAEMERUNG, JANUARY 16

The first *Götterdämmerung* of the season on Friday evening found assembled as fine a cast as has been entrusted with a Wagnerian presentation this season. Elizabeth Ohms was a regal Brünnhilde, giving effortless expression to the arduous music, and animating every moment of her presence on the stage. Her rich clear vocalism of the second act provided a memorable utterance of the majestic music. The Gutrune of Dorothee Manski was a thoughtful characterization, invested with dignity and illuminated with a real perception of the difficult role. Karin Branzell sang the Waltraute with vigor and assurance, giving of her best in vocalism and impersonation. Laubenthal was a commanding figure as Siegfried, and played well his unsuspecting part in the catastrophe. His fine clear voice was in excellent control and added richly to the nobility of his presentation. The Hagen of Tappolet was sinister enough in appearance and carriage, but his tones failed to convey fully the corroding spirit of the opera's evil genius. Gustav Schuetzen-dorf was in powerful voice and gave a highly animated performance as Alberich, and Friederich Schorr was an equally felicitous Gunther. The Rhinemaidens, Mmes. Manski, Wakefield and Petrova, contributed beautiful singing, and Editha Fleischer, as Woglinde, Phradie Wells as Welkinde, and Marion Telva as Flosshilde gave their customary dependable performances. Altglass and Gabor completed the cast. Mr. Bodanzky evoked the full measure of grandeur from the responsive orchestra.

CARMEN, JANUARY 17 (MATINEE)

Maria Jeritza's familiar and popular Carmen attracted a huge audience to the Saturday matinee. The diva was again a fiery, fickle and seductive cigarette girl, and voiced the part with all her well known charm and intensity. Opposite her was Martinelli, noble voiced and pathetic Don José. Nanette Guilford was Micaela, Mario Basiola Escamillo, and Mmes. Ryan and Flexer and Messrs. Picco, Bada, D'Angelo and Gabor presented the other roles. Mr. Hasselmans conducted a spirited performance.

HANSEL AND GRETEL, AND PAGLIACCI, JANUARY 17 (EVENING)

The Saturday evening audience heard a double bill: Hansel und Gretel and Pagliacci, which proved highly enjoyable. In the former, the cast was a familiar one, headed by Queena Mario, a charming and lovely voiced

Philadelphia Honors Goossens

At the concert of the Society for Contemporary Music of Philadelphia, which was given in the foyer of the Academy of Music on January 7, four chamber music compositions were played, all of them for the first time in Philadelphia. They were: the *Kleine Kammermusik*, op. 24, No. 2, by Paul Hindemith; a fantasy for nine wind instruments by Eugene Goossens; a "toy symphony" by Robert Russell Bennett, and an octet by Stravinsky. The music was all of it played magnificently under the direction of Alexander Smallens, assistant conductor of the Philadelphia Orchestra, the players being all of them members of the Philadelphia Orchestra. Mr. Bennett was present and received generous applause.

The Stravinsky and Hindemith compositions appeared to be well liked, especially the former. The most interesting music on the program was probably Goossens' fantasy, which is scored for nine wind instruments. The theme which Goossens has used is attractive, and the very extensive development of it marked by extraordinary originality, musicianship, invention and an amazing command of instrumental effect.

"Boccaccio" and Von Suppe

(Continued from page 7)

followed by *Das Korps der Rache* (1863); *Pique Dame* (1864); Franz Schubert (1864) a one act operetta, text by Hans Max, founded on Schubert's life and music based on motives from *Erlkönig*, *Wanderer*, *Deutsche Tänze* No. 7, *Der Schäfer* und der Reiter, and *Die Taubenpost*. The work was also given at the Operntheater, Vienna, April 19, 1886. About this time, 1865, he became associated with the Leopoldstadt Theater, where he was active for thirty years. (To be continued next week)



Photo © by Edmund Harrington

ROSA PONSELLE

as Violetta in *La Traviata*, which role she sang for the first time last week at the Metropolitan.

Gretel, Editha Fleischer, Dorothee Manski, Henrietta Wakefield, Philine Falco, Beatrice Belkin and Pavel Ludikar. Karl Riedel conducted.

Edward Johnson made his first appearance of the season with the company as Canio, having been prevented by indisposition from singing Romeo and Juliet earlier in the week. He returned in fine voice and was the recipient of much applause after his admirably sung aria, *Vesti La Giubba*. He acted with fire and made the role one of the most stirring impersonations of the evening. Claudio Frigerio sang Tonio for the first time with the company and did a mighty good job, being warmly applauded after the Prologue. Here his voice was rich and resonant. Elda Vettori was the Nedda, Giordano Paltrinieri, Beppe, and George Cehanovsky, Silvio. Mr. Bellezza conducted.

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The Zoning Law of the City provides that no trade, industry or business can be maintained or conducted in a residence district. Mr. Wager Swayne Harris, who owns and lives in his own private dwelling at No. 320 West 78th Street and there gives vocal instruction, was prosecuted in the Court of Special Sessions for a violation of that law because in so doing he was carrying on a "business." Such a violation is a criminal offense punishable either by fine or imprisonment or both. Mr. Harris was tried in that Court and convicted. On appeal to the Appellate Division of the Supreme Court of New York State the conviction was sustained. If upheld, no musical instruction of any kind can be given in one's own home, whether owned or leased, or in a private dwelling, or an apartment, without being subject to criminal prosecution. Such instruction must be given in a "business district," not in one zoned as a "residence district."

An appeal is being taken to the Court of Appeals where the vital question will be presented whether musical instruction in one's own home, or the practice of a profession highly artistic or scientific is a "business." It is therefore a serious matter for all engaged in giving vocal, instrumental or professional training in a residence district, and inevitably affects all paid professional activities whatsoever.

The procedure entails considerable expense. To protect you and all members of the profession, we ask your cooperation and immediate financial assistance. Contributions of any amount will be welcome. Please make checks or money orders payable to Wilfried Klamroth, Treasurer, 169 East 78th Street, New York City.

Foreign News in Brief

VIENNA COMMEMORATES 140TH ANNIVERSARY OF MOZART'S DEATH

VIENNA.—On December 5, the 140th anniversary of Mozart's death, a memorial meeting was held here at the grave which is supposed to hold the master's earthly remains. Other and bigger memorial celebrations are planned for 1931, January 27 being the 175th anniversary of Mozart's birth. B.

STRAVINSKY NOVELTY TO BE HEARD IN LONDON NEXT SEASON

LONDON.—Stravinsky's new Psalm Symphony for chorus and orchestra, which received its initial performance under Ernest Ansermet during the recent Stravinsky festival at Brussels, will be heard for the first time in England in the Courtauld-Sargent series of concerts next November. The symphony embodies verses from the 38th, 39th and 150th Psalms, and is written in three movements. The performance will be conducted by Dr. Malcolm Sargent. J. H.

A PROKOFIEFF EUROPEAN PREMIERE

PARIS.—Considerable interest has been aroused by the European premiere of Serge Prokofiev's fourth symphony, recently heard for the first time in Boston under Koussevitsky. It was conducted by Pierre Monteux at the Salle Pleyel in a concert devoted to the orchestral works of the Russian composer, Prokofiev himself being the soloist in his Piano Concerto No. 2. H. J.

A MUSICAL DISCOVERY WHICH SUGGESTS POSSIBILITIES

BERLIN.—A musical find of unusual interest is the discovery of a hitherto unknown cantata by Mendelssohn, written to celebrate a congress of naturalists in Berlin when the composer was still very young. Some composers of the present day would jump at such an opportunity for indulging in realistic effects. Berlin expects shortly to hear how Mendelssohn dealt with the situation. M. H.

A MOZART PREMIERE

VIENNA.—The city of Baden, near Vienna, is planning the first performance anywhere of a hitherto unknown mass of Mozart. The MS. of it was found by conductor Nefzger of that city, peacefully resting in the city archives between the MS. of a mass by Weber and one by Peter Winter. The full title, as inscribed on the MS., is "Harmoniemesse in C major for choir, string quintet, two horns, two oboes, tympani and organ, author W. A. Mozart." Nefzger discovered the parts of the work and wrote out the full score from these parts. B.

MAX TERPIS FOR VIENNA OPERA

VIENNA.—Max Terpis, formerly maitre de ballet of the Berlin Opera, and at present connected with La Scala, Milan, has been engaged by the Vienna Opera to stage a ballet in February. It is planned to offer him a permanent position with the Vienna Opera later on. P. B.

JULIETTE LIPPE TO SING AT COVENT GARDEN

LONDON.—Juliette Lippe, the American dramatic soprano, has been engaged to sing in the international season at Covent Garden next summer. She made so profound an impression on Bruno Walter, conductor-in-chief at Covent Garden, when he heard her recently in Germany, that he has engaged

her to sing several roles, including Elsa, Sieglinde, Isolde and Brünnhilde. J. H.

SIR HENRY WOOD TO CONDUCT IN SOUTH AFRICA

LONDON.—The veteran English conductor, Sir Henry Wood, and Lady Wood are spending the Christmas vacation in South Africa, returning on February 10. The trip is really in the nature of a holiday after Sir Henry's strenuous Promenade season, and more recent appearances with the B.B.C. and other orchestras. However he has stated that he cannot resist the invitation to conduct the Cape Town Municipal Orchestra in three concerts while he is there. This orchestra, though small, he describes as "exceedingly good." J. H.

VIENNA'S MAHLER MONUMENT

VIENNA.—The monument to Gustav Mahler will be unveiled on May 18, 1931, which marks the twentieth anniversary of Mahler's death. The site that has been chosen is the ground of the Schwarzenberg Park, adjoining the Schwarzenberg Platz. P. B.

A SMETANA OPERETTA

VIENNA.—The Bürger Theater of this city announces, as its forthcoming novelty, an operetta entitled The Village Bell. The music is by Smetana and is compiled from some of his lesser known compositions. B.

RAVEL PIANO CONCERTO FOR WITTGENSTEIN

VIENNA.—Maurice Ravel is at work on a piano concerto for the left hand alone. It is being written for, and dedicated to, Paul Wittgenstein, the one-armed Viennese pianist, for whom Strauss, Korngold and other composers have previously written piano concertos and other works. P. B.

BELA BARTOK'S NEW PIANO CONCERTO

BUDAPEST.—Bela Bartok is at work upon a new piano concerto, which he hopes to finish in the early spring. It is again written for the composer's own exclusive use, and is said to be far less difficult to perform and to grasp than Bartok's first concerto. R. P.

MAUSOLEUM FOR HAYDN

VIENNA.—The bones of Joseph Haydn are interred in the Mountain Church of Eisenstadt, near Vienna, where Haydn served for many years as court conductor to the princes Esterhazy. The present heir of the estate, Prince Paul Esterhazy, has decided to build an elaborate new mausoleum to hold Haydn's earthly remains. It will be unveiled in 1932 in connection with the commemoration of the 200th anniversary of the composer's birth. P. B.

A LIBRETTO CHANGES HANDS

VIENNA.—Some time ago Emerich Kalman was announced to be composing a new operetta entitled The Peasant General. Some time later the announcement came that, owing to a conflict with his librettists, Kalman had returned the book uncomposed and that Bruno Granichstaden would set it to music. Now it has become definitely known that Oscar Straus is the composer to write the music for the libretto. The Theater an der Wien, Vienna, has accepted it for the world premiere. B.

Yeatman Griffith Studio Notes

Bernice Schalker, contralto, has been engaged to sing the leading roles with the Detroit Civic Opera Company in April. Miss Schalker won outstanding success with this organization last year. She made her operatic debut from the Yeatman Griffith Studios, New York City, as a leading contralto of the San Carlo Opera Company, with which company she sang for four seasons.

Ruth Garner, coloratura soprano of Rochester, N. Y., gave a successful recital for the Rochester Art Choir in December. Her program included arias from Lakme and Snegourouchka, Rossini's Tarantelle, a group of French songs and one of English songs. Miss Garner has been engaged for the past two summers as soloist with the Rochester Band, singing as many as fifty concerts each season. This artist made her debut from the Yeatman Griffith Studios.

Anna Quartin, coloratura soprano, who recently returned from Europe where she won success in concerts and recitals in Berlin, Budapest, The Hague, Holland and other European cities, appeared at the Brooklyn Musical Society concert in December.

Clifford Newdall, who was engaged from the Yeatman Griffith Studios as leading tenor of the American Opera Company, is now on tour with Shubert's production of One Wonderful Night.

Dr. Oscar Bolz Sails

Dr. Oscar Bolz, for many years heroic tenor of the Berlin and Stuttgart state operas and guest artist at most of the important European opera houses, who has been visiting New York, sailed on January 16 on the SS. St. Louis. Dr. Bolz and his wife, Else Bolz-Salvi, formerly dramatic soprano in Berlin and Stuttgart, will give a course for advanced singers in opera and concert singing at their Berlin studios, beginning with their return to that city.



ROCK FERRIS

American Pianist

ACCLAIMED IN EUROPE

MADRID

Although very young Rock Ferris is a representative pianist of his country, a pianist purely North American. His robust attack, his nervous restraint, and his great control of himself are well-known characteristics of the pianist of the other side of the Atlantic. . . . An agile pianist, who looks after his style like a sportsman, and knows how to express himself within his own limits without romantic overflows or impressionistic blunders. Thus, when Ferris plays Chopin or Cyril Scott. Perhaps for this reason he finds the most favorable means for his expressions and performances in Brahms,—whose rhapsody, caprice and scherzo were to my way of thinking what surpassed in the recital of yesterday. The study of Forgue's concerto is seen and felt through the Chopin model, while in MacDowell's Czardas Ferris knows how to find the brilliance of a better quality than the banal one of that music. Finally, in the Legend of Liszt, which he played, Ferris evoked the "talking tone" of the piano which is necessary, joined to a rich quality of tone, demonstrated in his interpretation of Bach.

In the ancient works transcribed by Respighi, Ferris showed himself likewise a fine connoisseur of styles. The years pass rapidly, and will make of Rock Ferris a pianist of highest rank. The public applauded him yesterday with great ardor, and he responded to the applause, playing another piece of Chopin and the Cubana by de Falla, which he gave with true accent.—*El Sol, Madrid, October 28, 1930.*

Rock Ferris is an artist of true temperament, capable of apportioning to Bach all his grand serenity, of exalting the romanticism of Chopin, Liszt and Brahms, and of conquering with that naturalness characteristic of the new North American school, all the difficulties of the modern repertory of Scott, MacDowell, Respighi and Forgue. The audience which attends these concerts is very intelligent in its appreciation of an artist from the first moment. Consequently from the beginning Rock Ferris was received with demonstrations of enthusiastic admiration, which were repeated through the duration of the program.—*El Heraldo de Madrid, October 28, 1930.*

TOULON

Concert at the Conservatory; Orchestra under J. Gregoire

His technic is indeed without a flaw, and his altogether classic art is stamped with a grand mastery and with perfect serenity. One might mistrust a little an artist coming from that young America where flourishes in excess the mechanical civilization that one knows; but Rock Ferris has proven that he is well in the tradition of the great masters of old Europe. His playing is solid, sober. He displayed all the resources in three works of great style; first in the concerto of Grieg for piano and orchestra. . . . He demonstrated later that he was of the great school, in playing with mathematical rigor a work of Bach transcribed by Tagliaferri, Fantaisie and Fugue. The notes of this grave study had, under the able fingers of the artist, marvellous resonance. Finally, after Debussy's phantasy Spiree dans Granada, Rock Ferris concluded with the work of Liszt so well known and so often given at concerts, The Legend of St. Francis de Paulo Walking on the Waves. This work of bravery and of pathos, where is accomplished a powerful labor with the left hand while the right unfolds the principal theme on the rest of the piano, was remarkably well rendered, and Rock Ferris was rewarded by copious applause and many recalls.—*Le Petit Var, Toulon, December 12, 1930.*

VENICE

The lengthy and varied program, which comprised music of Bach, Brahms, Chopin, Liszt, Debussy, etc., etc., was most suitable for displaying the eminent quality of the concertist,—a quality which belongs to a musical nature as well as a sensitive one, and to an artistic maturity already advanced to a high degree. A stylist of much good taste, an interpreter of lofty insight, and expositor frank and expressive, the young concertist played each work in limpid form, with clear analysis, giving proof of a very well-developed technic which knew how to show itself in his eminent agility in the Fantaisie and Fugue of Bach, exquisitely transcribed from the organ by Gino Tagliaferri, and in the robust yet delicate touch which obtained effects of beautiful and full sound, especially in the pianissimi expressions of exquisite morbidity. The audience feted the valorous pianist with homage, applauding most enthusiastically at the end of each number, and crowned the concert with one long and vibrant ovation, with insistence demanding encores, to which the pianist offered, between the plaudits, other works beside the program.—*La Gazzetta di Venezia, November 19, 1930.*

NICE

A very beautiful concert; a fine artist. Young, of a virtuosity which does not make its appearance except when necessary, a sonority by turns full and of an extreme fluidity, a sobriety which affirmed itself in two pieces (Siciliana and Gagliarda) and above all in the Fantaisie and Fugue of Bach in sol minor.—*Le Petit Nicaise, Nice, December 14, 1930.*

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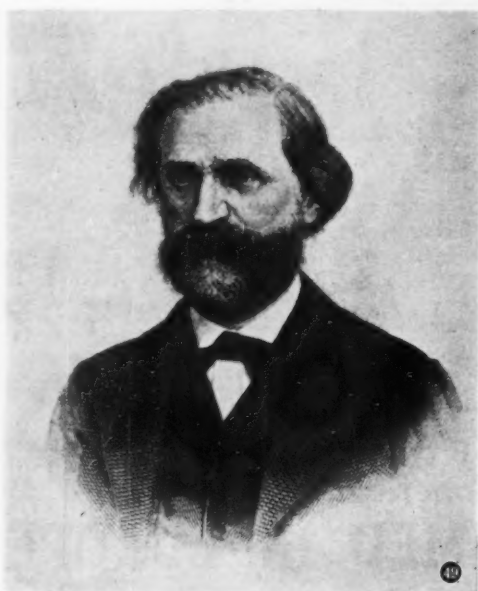
(Teresina, the great Spanish dancer,
was brought to America by
Mr. Morini)

Giuseppe Verdi in Word and Picture

(In eleven weekly instalments, Part I appeared Dec. 13, 1930)

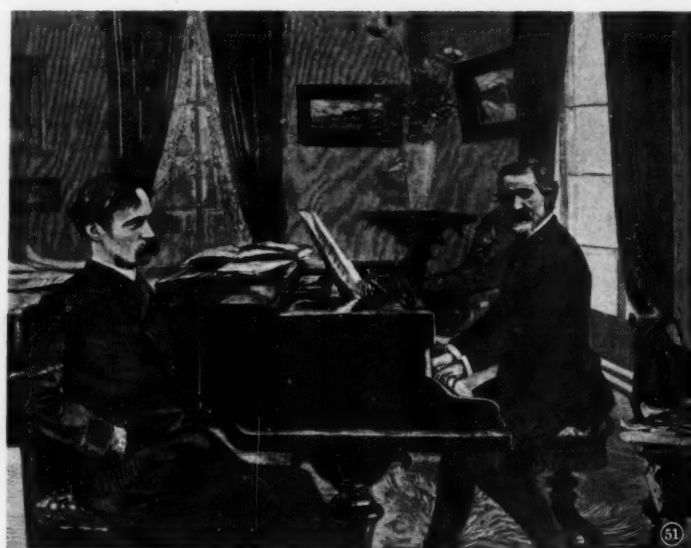
PART VII

(Part VIII next week, with subsequent instalments to follow)

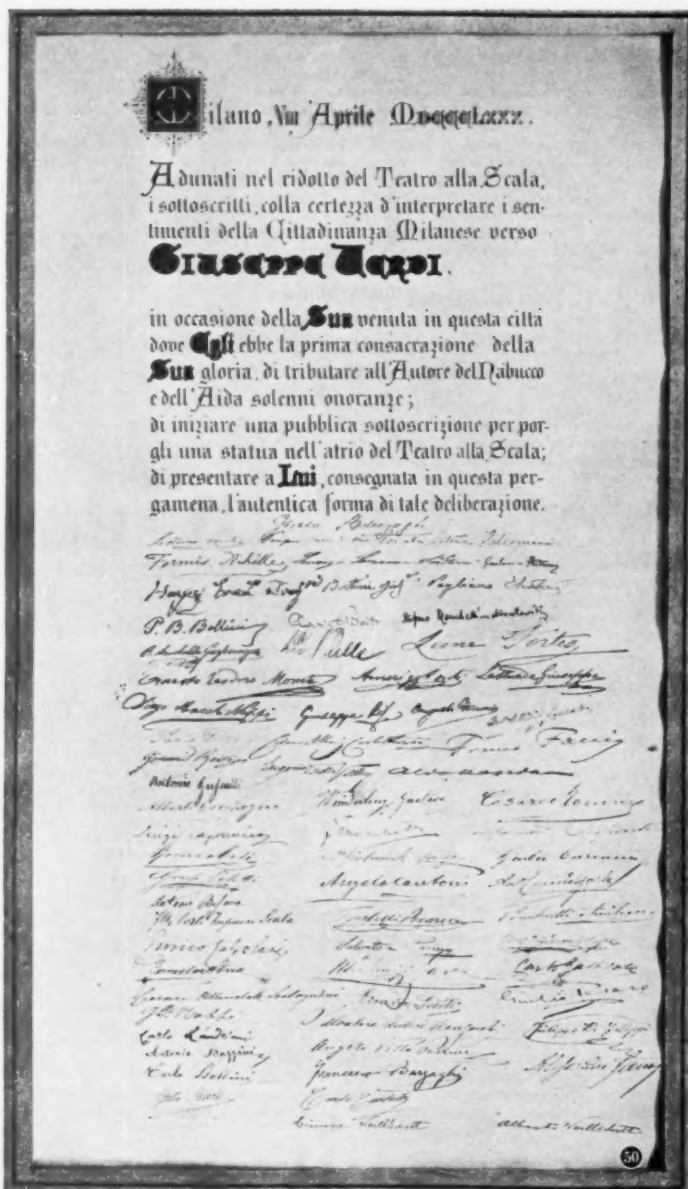


(49) VERDI ABOUT 1880

At that time Verdi was about sixty-seven years old. By submitting to the will of others he had dabbled into politics and though titles, offices, orders and decorations were heaped upon him he became very angry if addressed in any other way except as Signor Verdi. In 1860 he was presented as a member of the Italian Parliament for Busseto, his birthplace, and at the express wish of Cavour took the oath. However, he soon sent in his resignation. In 1875 the king elected him senator and Verdi went to Rome to take the oath, but he never attended even one sitting. (From an etching by G. Carelli, Photo by Courtesy La Scala Museum)

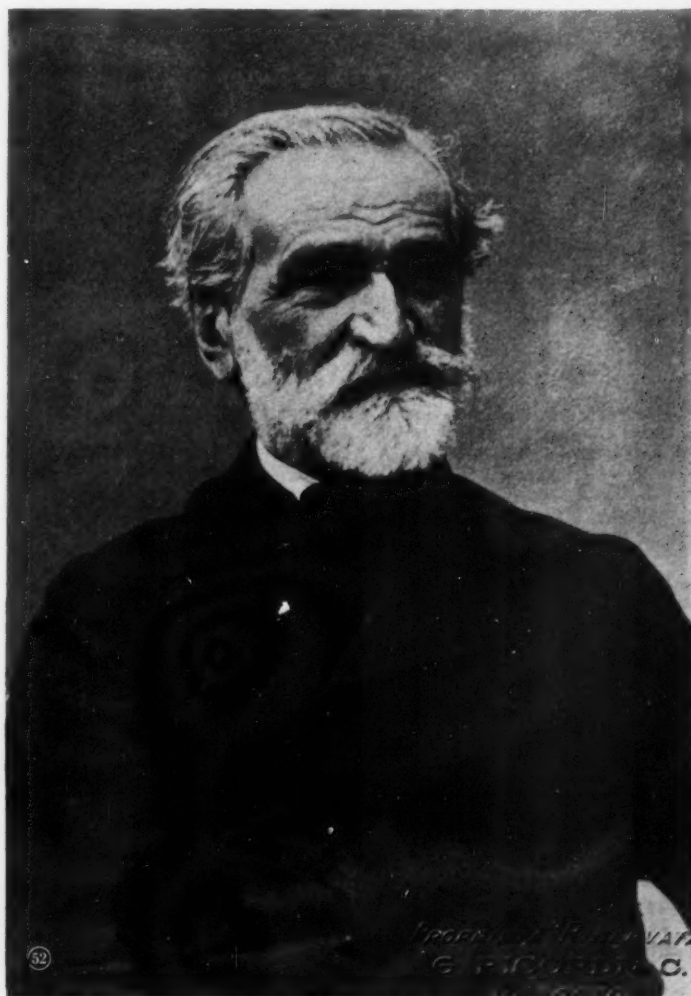


(51) ARRIGO BOITO AND VERDI, at work at Villa Sant'Agata on the score of Othello. Perhaps Boito, after the death of Donizetti, came nearest to achieving the glory which was Verdi's at that time. That was with his one great work, Mephistofele. However, his genius seems to have burned out with that opera.



(50) FACSIMILE OF THE RESOLUTION

taken by the important personages who frequented La Scala to initiate a public subscription for the purpose of erecting a statue in the lobby of the theater in honor of Verdi. The date is April 8, 1880, and the proclamation states that the city of Milan is indeed happy to have the occasion for the expression of the esteem which all of the citizens of Milan have for the great Maestro, who experienced the first taste of his glory in their midst. (Photo by Courtesy La Scala Museum)



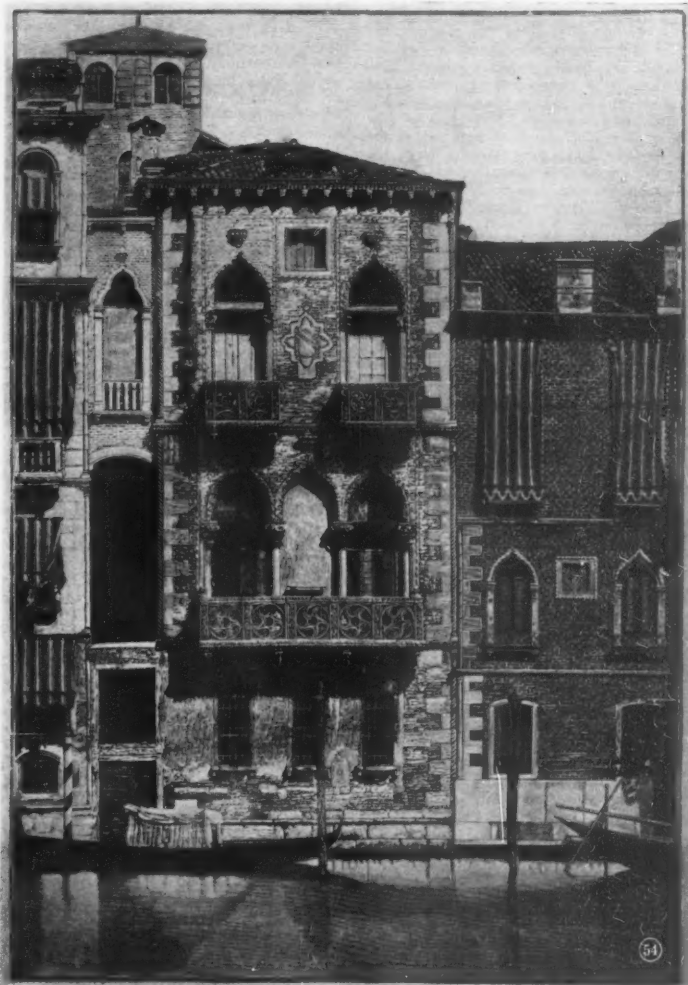
(52) VERDI ABOUT THE AGE OF SEVENTY-FOUR,

which was the period when he composed Othello. The orchestration of the work seemed to progress slowly and a newspaper of the times is said to have stated that Arrigo Boito, who made the Othello libretto from Shakespeare drama, keenly regretted not having set Othello to music himself; whereupon hearing the gossip Verdi is said to have offered to willingly return the libretto to Boito. In 1886 Verdi wrote to the great tenor Tamagno: "I have not finished the opera as yet and even if I had, I am not so sure that I would want to hear it performed. I have written it for my own pleasure without any plans of giving it to the public." However, the genial old gentleman kept his publishers informed of the progress of the opera in a very original manner: Each new year he sent them a little Moor, each year larger than the other, until finally the completed score arrived. On February 5, 1887, an unparalleled success was had with Othello at La Scala in Milan. In this work the great development of the composer is easily discernible in that a deeper and more dramatic method is displayed. (Photo Property of G. Ricordi)

Giuseppe Verdi in Word and Picture

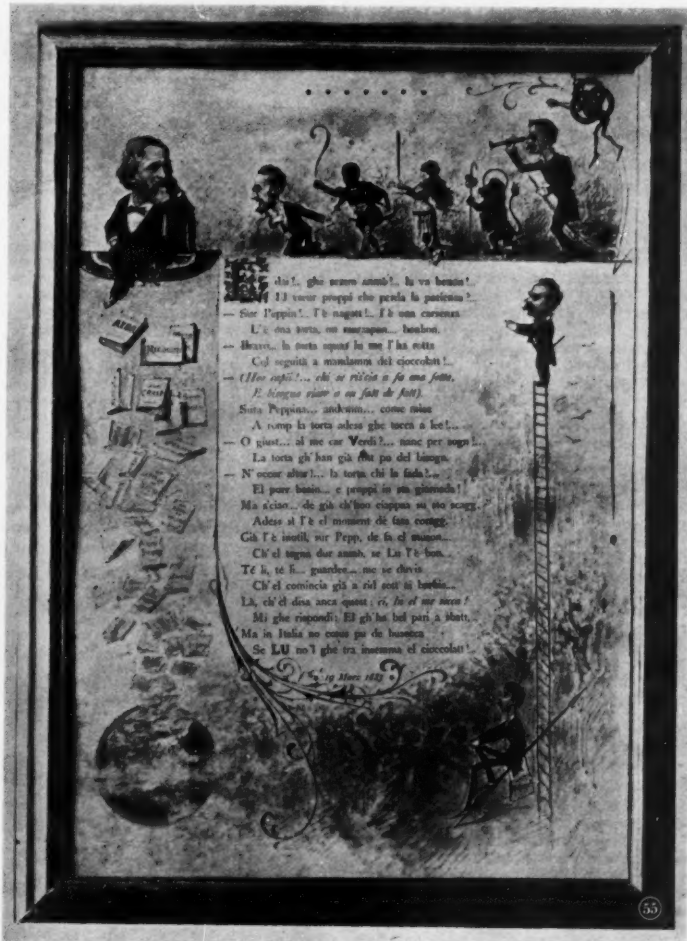


(53) VERDI AND VICTOR MAUREL, the famous baritone who created the role of Iago at the premiere of Othello in Milan. Verdi was seventy-four years old and Maurel thirty-six. As may be seen the photo was taken in Maurel's dressing room and is one of the most natural photographs of the famous composer.



(54) THE HOUSE OF DESDEMONA IN VENICE

This very beautiful, old and very much neglected palace is still to be seen in Venice. It was the home of the very unhappy wife of the Moor, Othello. A narrow, attractive house, it well interprets the appearance of Desdemona. (Photo by Brusa Gamberoni)



(55) HUMOROUS VERSE IN AN ITALIAN DIALECT, published on March 19, 1883, in which Verdi is being taunted as to the outcome of the opera Othello. It seems to have been generally known that he was having difficulty with the score and from the composer's pained expression it would seem as if the matter was giving him a great deal of worry. (Photo by Courtesy La Scala Museum)

(56) FRANCESCO TAMAGNO AS OTHELLO

Tamagno created the role of Othello in company with Victor Maurel's Iago. He not only sang the role in Italy but in France and Spain, as well as with Adelina Patti, as Desdemona, in the United States. Tamagno's wonderful interpretation of the role was taken as an example by all other artists. (Photo Property of G. Ricordi)



BEFORE THE NEW YORK PUBLIC

JANUARY 12

Hart House String Quartet

The first of a series of New York concerts by the Hart House String Quartet was given at Steinway Hall in the evening, the program being entirely modern, or perhaps one should say more or less modern. Respighi, though a contemporary, living and very alive, active and popular composer, is not considered a modern. His Quartet Dorico was played as the final number on the program. The other two numbers were the Hindemith Quartet in C major, op. 16, not yet well known but sure to be in the near future, and a quartet by Kosa.

As has already been said in these columns, the Hindemith quartet is a work of the magnificent vitality of German youth, with all the straightforward musicianship and high aspirations of which Germans, musically speaking, have always shown themselves to be capable more than any other nation on the earth. How soon the public will overcome the difficulties of listening to such music as this the reviewer is unable to predict. The harmony and the contrapuntal structure with which the fine thematic material is accompanied is extremely complex and not easy to grasp; yet, when this work is performed, one feels that the public gets a good deal out of it. Anyhow, this is a great work and it was extremely well played by the Hart House Quartet, which put into it all the force, vitality, vivacity and varied mood and sentiment that it contains. The two strettos, one to the first movement, the other to the finale, were especially moving, and the latter was taken at a tremendous pace which well indicated the technical equipment of the Hart Housers.

The Kosa quartet is dedicated to Geza de Kresz, the first violin of the Hart House players. It is a suite of seven short pieces, most of them in slow or moderate tempo. Some of them are highly expressive, others grotesque. The fifth (Pesante) was one of the most curious of the lot, and the next (Mysterioso) one of the least attractive. In both of these a certain brief pattern was

repeated over and over after the manner of some of the well known moderns. Some portions of the suite were exceedingly effective and (excuse the word) beautiful. As a whole, this quartet suffers from the brevity of its movements, which are not developed sufficiently to create a climax of emotion in the mind of the listener. The composer, Kosa, must be congratulated upon his privilege in enjoying so splendid a first performance for his new work, which is still in manuscript.

Efrem Zimbalist

The distinguished violin art of Efrem Zimbalist shone undimmed at his first of this season's recitals at Carnegie Hall. The Russian belongs to that extremely limited class of super-virtuosos whose powers seem to grow with the years.

The program opened with an immaculate performance of Folies d'Espagne by Corelli-David and continued with the Adagio from Spohr's D minor concerto; the A major concerto by Mozart; Hubay's G minor concerto; From a Loved Past, by John Powell; Pastel by Achron; the same composer's arrangement of a Schubert waltz, and Zimbalist's own Fantasie on Rimsky-Korsakoff's Coq d'Or.

In all he played the recitalist gave ample evidence of his extraordinary technical and interpretative gifts. The Mozart concerto is admirably adapted to the unaffected, musicianly earnest style and the crystalline clarity of the Zimbalist type of violin playing, and the Hubay and Rimsky-Korsakoff numbers were examples of rare virtuosity. A large audience demanded and received many encores.

Charlotte Heller

Charlotte Heller, who was heard at the Barbizon-Plaza, is a serious pianist and has obviously devoted her entire interest to her art. Her program listed Beethoven's sonata in A flat, op. 110; Schumann's Papillons; Brahms' Romance, op. 118, Ballade, op. 118, Two Intermezzi, op. 117; Scherzo in E flat minor, op. 4; Rachmaninoff's Prelude in G sharp minor; Debussy's Bruyeres; Pick-

Mangiagalli's Danse d'Olaf; Gallico's Paraphrase after Il Manisero, and Ravel's Alborada del Gracioso.

Her playing revealed much talent, which seems at present to have its best expression in the more brilliant compositions. Her interpretation of the Danse d'Olaf was full of grace, and the Schumann work was also admirably played. The audience was very cordial.

Emmeran Stoeber and James Friskin

Three sonatas for cello and piano, one of them new to this city, were presented in Town Hall in the evening by Emmeran Stoeber and James Friskin, both well known to New York concert audiences. Mr. Friskin is a pianist whose reputation rests upon successes both as a solo artist and as a member of chamber music organizations. Mr. Stoeber is equally well known, and is at present on the faculty of the Music School at Yale University.

Beethoven's sonata in G minor and that of Brahms in F were played, and, between these, came the first New York performance of a sonata in B flat by David Stanley Smith. This is a composition in lyric style, offering passages especially well adapted to the cello, and constructed to draw poetry and depth of tone from that instrument rather than to display agility on the part of the cellist. The recitalist brought out in admirable style the beauties of this work, its subtle shading and the skilful blending of the two instruments. The ensemble was accurate and sympathetic. Fluent, expressive tone marked Mr. Friskin's work, and Mr. Stoeber's playing was of a vibrant, singing quality well suited to the music performed.

JANUARY 13

Mary Wigman

Mary Wigman was seen in her sixth recital in New York, at the Jolson Theater, in the evening by another capacity audience of distinction. Her program included three new numbers: Dance of Sorrow, Seraphic Song and Gypsy Mood, of which the first was by far the most impressive. In this Miss Wigman was remarkable, expressing a depth of tragic feeling which was keenly felt by the audience. Again her sense of line and beauty of pose were noted and the rare Mary Wigman art that has made her a sensation of the season.

By way of direct contrast came the Gypsy Mood lilting gaiety. Other favorites which delighted the audience were the Face of the Night, Witch Dance and the Monotony Whirl Dance. Hanns Hasting and Meta Menz supplied the piano and primitive instrument accompaniments to which Miss Wigman danced. Judging by her New York success, this eminent terpsichorean will reap ovations wherever she appears on her forthcoming tour.

Volpi Leuto

Volpi Leuto, baritone, gave a recital in a hall at 2056 Fifth Avenue in the evening. He sang before a large audience of his compatriots and scored a tremendous success. Mr. Leuto possesses a voice of beautiful quality, powerful and sonorous and understands the art of interpretation. He gave the impression of being musically endowed and sang with understanding of the composer's wishes through a program of varied styles and moods. The music, much of which was the work of Finnish composers, gave evidence of the brilliant creative talent of the race. Mr. Leuto is deeply emotional and gives to folksongs a special intensity and value.

The program consisted of music by Järnefelt, Kauppi, Kilpinen, Sibelius and Kuula. After the first part, a piano solo by the accompanist, William Stein, was played by way of interlude, and a miscellaneous program followed, including a song by Stein (which was so well liked that an encore by the same composer was sung), and an aria from Meyerbeer's Africana. As encores Mr. Leuto sang some Spanish songs and some Finnish folk songs which made a great hit with the audience. Altogether, the recital gave evidence of Mr. Leuto's fine artistry and popular appeal. There were a great many encores.

Philadelphia Orchestra: Gabilowitsch Conducting

During Leopold Stokowski's Winter vacation, Ossip Gabilowitsch, conductor of the Detroit Orchestra, is presiding over the Philadelphians, and accordingly he led their fourth New York concert this season. The program listed Weber's Euryanthe overture; Schubert's C major symphony; Norfolk Rhapsody by Vaughan Williams and the Palovetzian Dancers by Borodin.

With Mr. Gabilowitsch the composer's message is always of paramount importance. His deep musicianship and high artistic ideals preclude the self-exploitation indulged in by many conductors of note. His objectiveness (which never borders on dryness) was well demonstrated in the Weber and Schubert works, which received model performances. The work of the orchestra in

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the difficult finale of the symphony was virtuosity of a high order.

The Vaughan Williams Rhapsody seems to improve on repeated hearing. It is a skilful, tuneful and colorful piece of writing, and it was played on this occasion in a spirited and technically finished manner. In the Borodin dances Mr. Gabilowitsch gave full vent to his Russian temperament, with brilliant results. Conductor and orchestra were the recipients of warm applause throughout the evening.

Alfredo San Malo and Arthur Shattuck

Alfredo San Malo (violin) and Arthur Shattuck (piano) distinguished musical representatives, respectively, of the Southern and Northern hemispheres of America, gave a joint Bach recital at the Barbizon-Plaza in the evening. The program, which consisted of the F minor and G major sonatas for violin and piano, the G minor solo sonata for violin and the Partita in C minor for piano, was recently given by the two artists in London, Paris and elsewhere in Europe.

Both Mr. San Malo and Mr. Shattuck were at the height of their powers, and the results, from a technical, tonal and ensemble standpoint were most gratifying. The dual sonatas were marked, in their performance, by serious and dignified musicianship, great rhythmic accuracy and a broad range of dynamics and nuance.

The violinist's playing of the unaccompanied sonata was marked by ample tonal volume, smoothness and clear exposition of the polyphony which characterizes the work. The last named quality was especially notable in the Fugue, in which the intermingling voices were projected with the utmost clearness.

In the Partita Mr. Shattuck once more gave evidence of his exceptional pianistic powers and his assured musicianship. Warm and insistent applause brought another Bach number as an encore at the end of the program.

Philharmonic-Symphony: Verdi Requiem

The Verdi Requiem has long been a favorite work of Toscanini's and it remained for him to give it for the Philharmonic Society for the first time in its history. With the assistance of the Schola Cantorum (Hugh Ross, conductor) and Margaret Matzenauer, Elizabeth Rethberg, Mario Chamlee and Ezio Pinza, as soloists, the result was an evening of musical beauty and pious devotion. The huge audience was completely under the spell of the performance and no applause was indulged in until the end, when an ovation lasting several minutes was tendered Toscanini, the soloists, orchestra and chorus.

Verdi wrote this oratorio, which, incidentally, has been the cause of much discussion as to whether it is not too operatic in style, in memory of his friend, the Italian poet, Manzoni, who died in 1873. It had its premiere a little over fifty years ago and while not heard here frequently, was given some years ago under Toscanini at the Metropolitan, when he was with that organization.

(Continued on page 20)

By the Composer of "TREES"

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American Pianist Successful Abroad



FRANK MANNHEIMER,

American pianist (left), photographed with his European manager, Jean Beck, at The Hague during his recent highly successful tour of Holland.

A young American pianist whose career is arousing wide-spread interest in Europe is Frank Mannheimer, who has just completed his first tour of Holland. So decisive was his success with both critics and public that arrangements were immediately concluded for his return there next season.

The Dutch critics were unanimous in their praise of this remarkable young artist. The critic of the *Avondpost*, after his recital at The Hague, wrote: "Among the many pianists that have felt themselves called to perform in public there appears now and again one who inspires us with confidence. Frank Mannheimer was unknown to us, but now we recognize in him one who, in virtue of natural gifts and intelligence, is to be counted among music's true interpreters. His technique is clear, transparent and controlled, his tone refined and beautiful and he possesses true musical feeling. This artist employs a dynamic palette of wide range, from which his cultivated taste and intelligence enable him to select suitable coloring for the works he interprets. His playing never depends for its effect on sheer external virtuosity, but he gets right to the heart of the music."

Amsterdam critics were equally enthusiastic. The *Het Algemeen Handelsblad* reviewer waxed eloquent in his praise. "Mannheimer's strength lies in German romanti-

cism. He is unquestionably a great artist, as was shown by his monumental performance of Schumann's sonata Op. 11 and some works of Brahms; in these, by means of a magnificently developed technique, the passionate temperament of this Promethean pianist expressed itself without let or hindrance."

De Tijd of Amsterdam described Frank Mannheimer as having "a musical and poetic mind" whose "excellent performance approached perfection." Such were the rare tributes showered upon this young artist from all sides.

Frank Mannheimer, after winning laurels for himself on the European Continent, has

returned to England after spending Christmas in Germany.

His first appearance in the New Year will be with the Bournemouth Symphony Orchestra, conducted by Sir Dan Godfrey, when he will play the Mozart C minor concerto. He will also appear as soloist with the Scottish Orchestra, and with the Municipal Orchestras of Eastbourne and the Isle of Wight. At a time when young musicians are having an unprecedented struggle to make themselves known, this young American artist is much in demand, reengagements following his every appearance. J. H.

Myrna Sharlow Scores in Aida

Myrna Sharlow, called upon at the eleventh hour on New Year's Day to sing *Aida*, owing to another singer's indisposition, scored a splendid success with the capacity audience and the press.

Said the critic of the New York Times: "Miss Sharlow won a further success as *Aida*. All unrehearsed, she stepped with competent ease into the larger ensembles of the Metropolitan's spacious stage, a sympathetic figure and a singer of experience gained elsewhere, both in America and abroad. The public received the artist with many curtain calls, in recognition of an enjoyable performance despite the emergency."

The *Herald-Tribune* stated: "This was the first time that Miss Sharlow had sung *Aida* in this house, although she must have sung this role in the other companies with which she had been associated. Her singing of the lines of the Ethiopian heroine were often excellent, with good volume, clear tone and fluent production. The singer was at home in the role from a dramatic point of view."

"The impression which Miss Sharlow created," said the *World*, "thus moved by a vicarious circumstance into the very center of an operatic lime-light, was entirely favorable to a large audience, which bestowed its approval by way of generous and unremitting applause."

The American reviewer was of the opinion that "Miss Sharlow made an attractive

ANNOUNCEMENTS

The GABELIC SYMPHONY in E Minor, opus 32, Based On Old Irish Airs, by MRS. H. H. A. BEACH.

Featured at the Concert of the Manhattan Symphony Orchestra, Dr. Henry Hadley, Conductor Sunday Evening, Jan. 25, 1931, at Mecca Temple, New York.

figure as the captive princess, and although her voice is rather lighter than that usually heard in *Aida*'s dramatic arias, she sang with charm and feeling."

The *Evening World* stated, in part: "She won a volume of applause that showed the audience approved of her work," while the *Evening Post* critic said she made "a most successful debut in the role."

Marchesi Artists Enjoy Continued Success

Blanche Marchesi's artists have been singing with continued success abroad. Astra Desmond has appeared in various Messiah performances all over England; Muriel Brunskill had overwhelming success at the Norwich Festival, besides numerous other important orchestral concert engagements in London and the provinces, and Ethel Davis' engagement at the Paris American Church, as contralto, this while finishing her studies with Mme. Marchesi, has won warm praise.

Dorothy Canberra received splendid criticisms after her Berlin recital, and Gladys Fields had great success in Paris at the Davico Festival and the Dubruille Orchestral concert.

Mme. Marchesi is preparing her artists for a big charity concert to be held soon in her Paris studio for the Little Sisters of the Poor. Similar concerts have been given for about thirty years by Mme. Marchesi and her mother, and at which Melba, Eames, Calve and Sanderson made their first bows.

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Frank Laird Waller, Conductor of the Milwaukee Symphony, Believes That Every City Can Have Its Own Orchestra

Progressive Leadership and Musical Awareness Have Made Him a Civic as Well as Musical Force in His Community—Organization Presents Important Concerts at Nominal Fee

MILWAUKEE, Wis.—Here in Milwaukee there is a new symphonic unit with an idea and personnel behind it which are bringing splendid civic and musical results. The unit's brief history is an inspiring musical success story.

Meet now the new Milwaukee Philharmonic Orchestra, its skillful conductor, Frank Laird Waller, and resourceful manager, Walter F. Teschan. They organized the orchestra, brought it in less than two years veritably to artistic maturity, and, de-



FRANK LAIRD WALLER,
conductor of the Milwaukee Philharmonic Orchestra.

city Auditorium, with a modern work of most formidable difficulty; this was the new concerto in C major for orchestra and piano by Wladigeroff, the young Bulgarian composer. The performing pianist was the young Juilliard Foundation alumnus, Roslyn Weisberg; she will play as soloist with the Berlin Philharmonic Orchestra next March, Kurt Furtwaengler conducting. To prepare for the Milwaukee engagement, Miss Weisberg went to Berlin and played the concerto before the composer, who then arranged the hearing before Mr. Furtwaengler. The celebrated director forthwith asked the pianist to play the work as soloist also for his orchestra. The work offers stupendous technical problems, but the Milwaukee orchestra and the pianist scaled them with such successful ease and tremendous effect that the number made a sensation, applause ringing throughout the great hall for several minutes. Many musicians attended the concert, and they were among the most enthusiastic.

The Milwaukee audience had been the first in America to hear the work. Mr. Waller recently also provided Philharmonic subscribers the first orchestra performance in the United States of Wladigeroff's Bulgarian Rhapsody, Vardar.

This world-wide musical awareness and program making skill of director Waller has partly solved the problem of investing these concerts with lively public interest. This fact touches immediately on one source of the unit's success: it has a leader with the real gift, with wide experience, personal distinction and world contacts.

Frank Laird Waller, like his manager-friend, Walter Teschan, a University of Wisconsin alumnus, was assistant conductor with the Boston Opera for four years, and

Opera Company. A period of creative arranging and scoring followed.

Informed then by his friend, Teschan, of Milwaukee's lack of a symphonic unit, he accepted a call from a group Mr. Teschan had interested, and with them gathered from local musicians the nucleus of the present organization. The Union president, Frank Hayek, gave full cooperation and the musicians rehearsed and offered to play at concerts without remuneration. After several rehearsals, the unit played its first anxious concert; capitalist Herman A. Uihlein attended, as did banker John Puelicher, who still plays the piano, and Max Friedman, a leading department store owner who has a superb music library and like the other leaders is active in supporting music here. This group was so impressed that they obtained the cooperation of eighty other prominent music lovers and formed a supporting organization. The central idea decided on for the beginning was to give Milwaukeeans symphonic concerts, plus leading soloist performances with orchestra accompaniments, at a price which brought the admission fee below \$1 a concert.

The plan and the progress of the orchestra pleased beyond expectations. So far music lovers have been treated to admirably finished versions of many of the great symphonies, plus solo performances with orchestra by such artists as Edward Johnson, Rudolph Ganz (twice), Mischa Levitzki, Myrna Sharlow, Amy Neill, Hilda Burke, and others of note. The powerful radio station WTMJ now broadcasts its regular concerts, as well as an hour's symphonic program on alternate weeks as a radio feature.

In addition, Mr. Waller has trained a body which local choral clubs have readily availed

and style. These wonderful men and women have responded so ably, so much so in fact that I am now convinced that every city of any size in this country must have plenty of able musicians, fully capable of forming a symphony orchestra. All that is needed for the musical side of the problem is the right leadership and then, just about equally important, the sufficient financial backing to tide the unit over the trying first period. The orchestra must have time—time, to develop itself to a point where it can give audi-



WALTER F. TESCHAN,
manager of the Milwaukee Philharmonic Orchestra.



THE MILWAUKEE PHILHARMONIC ORCHESTRA

spite the resistance of economic depression, have built up a subscribing audience of more than 2,000.

Director Waller believes from his Milwaukee experience that every city of any size in the United States can have its own symphony orchestra, and to the MUSICAL COURIER correspondent explained why and how.

The progress of the Milwaukee Philharmonic Orchestra is measured by the fact that it was only eighteen months ago that the new group of ninety-five local musicians played their first tentative program; it was composed of the more easily handled old symphonic works. In striking contrast, on Sunday afternoon, January 4, they opened the second half of their present season, at the

under Moranzoni was for two years conductor of Italian opera with the Chicago Grand Opera forces, between seasons once touring the country as accompanist for Tetrazzini. Going abroad, Mr. Waller conducted in Paris the Lamoureux Symphony orchestra. It was this director who rescued the works of Tchaikovsky from dusty shelves where they had reposed in silence as "tres banal" and introduced them to Parisians. He conducted in Berlin with the Philharmonic in 1923, and while there was also first to present Scriabin programs. In 1923 and 1924 he conducted the Dresden Philharmonic Orchestra, and, returning to America, directed summer opera in Cincinnati, as well as the Cincinnati Orchestra. He was also first conductor of the American

themselves of, and in his own concerts has scarcely allowed one program to pass without offering a novelty heard here for the first time in America. For instance, the January 25 concert will present, presumably for the first time in the United States, Appalachia by Delius, the united Arion Club and Musical Society choruses of 150 voices, assisting. Mr. Waller has turned his concerts into news; a recent concert received an eight column newspaper headline.

"First, for your new symphony orchestra, you must have the musicians, and I was startled," said Mr. Waller, "to find that Milwaukee with no symphonic unit had ninety-five men and women who with the help of sufficient rehearsals could actually develop first rate mastery of symphonic problems

ences thrill, entertainment, inspiration—in short, a successful show of fine music. You must have the financial help and influence of such men as our Milwaukeeans, Herman Uihlein, John Puelicher and others, not ever to forget the whole-hearted cooperation of the Union musicians working for the sheer love of music, as our orchestra members do. Give such a body in any city three years and they will accomplish the rest and in return give their city a permanent civic force of greatest value."

Raymond Brown, a former lawyer who later adopted a music career instead and studied in America and Germany, is concertmaster, his assistant being Magda Schmidt. Hugo Bach is leader of the cellos.

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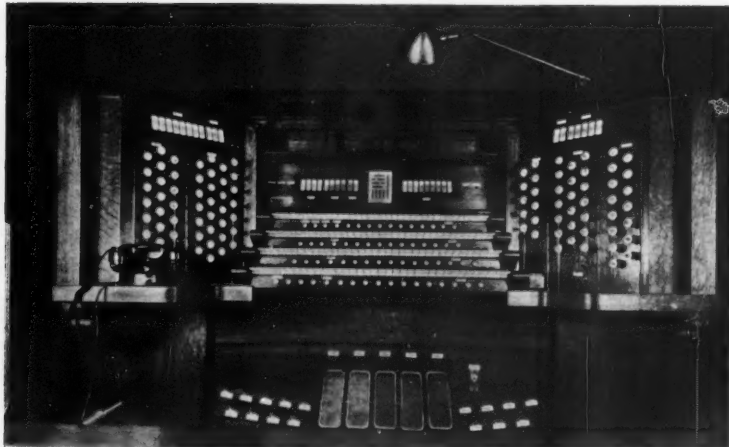
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"It was a great pleasure to greet, last evening, in the well-filled auditorium, this admired and excellent chamber-music organization, and to confirm the customary high level of the artistry, the ensemble and the mutual understanding of the Trio companions."—The Staats-Zeitung.

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"A very splendid ensemble," said Henry F. Seibert; "The solo-stops are outstanding, especially the reeds," commented Lillian Carpenter; "A great credit to the new firm, Welte-Tripp, and shows the advisability of having such an experienced man as Charles Courboin as consulting expert," was the opinion of Archer Gibson. These, and similar expressions were heard on all sides during and following the dedication of the four-manual, 100 stop, organ at Calvary Baptist Church, New York. A series of dedicatory affairs, lasting ten days, embracing the dedication of the Sabbath School organ, a wonder of concentrated variety and beauty of sound; covering also the church service dedication on January 4, when Mr. Courboin and Mr. Riesberg played and the choir of sixty mixed voices sang, and the Inauguration Organ Recital of January 8, all this was witnessed by audiences taxing the capacity of the building. The week of January 12, at twelve noon and 7:30 p.m. daily, the following organists were also heard: Lillian Carpenter, Edwin Grasse, Franklyn MacAfee, J. Thurston Noe, Walter Peck Stanley and F. W. Riesberg; all, without exception, were brimming over with praise of the wonderful, big instrument.

This new Welte-Tripp Organ in Calvary Baptist Church is an instrument of imposing proportions. Not only are the ecclesiastical traditions of church organ design rigidly adhered to, but many characteristic orchestral colors are available, making the instrument one of concert proportions. Attention is drawn to the French horn, clarinet, English horn, and the abundance of string tone.

Some idea of the size of this instrument can be obtained when it is remembered that the chests support five thousand pipes; approximately ten miles of wire are used in the relays and cables. Many wind pressures are used, from twenty inches on the big Bombarde (over 32 feet long) down to seven inches on the slender choir Piccolo.

The accessories include eight adjustable pistons for each manual and sixteen Universal pistons affecting the entire organ. Setting is accomplished by means of the Welte Remote control system, insuring fast, quiet operation. All manual to pedal couplers are available on reversible pistons as well as switches cutting the 16-foot couplers, stops and super-couplers off the full organ and crescendo. Certain accessories, such as the Harp sustaining, Master Swell, and Chimes dampers, are available on combinations. The organ is located on either side of the choir gallery; every division is under separate expression, the pedal organ being distributed in the various boxes.

It is apparent that such an organ is capable of unusual effects, which became at once apparent when organist Riesberg opened the instrument on January 4. This was further demonstrated at the Inaugural Organ Recital of January 8, when the following distinguished organists participated; Charles M. Courboin, Archer Gibson, Henry F. Seibert, and the organist of the church, Mr. Riesberg. They played works ranging from

Bach to Schumann, Wagner and Karg-Elert, and surely such a galaxy of stars has not been heard in a long time. Tremendous crashes, dainty whispers, delicate harp, beautiful chimes, along with a pedal volume and variety seldom heard, was encompassed in their playing. Harriet Riesberg, soprano, sang the Bach-Gounod Ave Maria with beautiful voice, Lucile Collette playing a very tasteful violin obligato, and the vested choir closed the notable evening by rousing singing of the Hallelujah Chorus. Regrettable was the absence of Otis J. Thompson, choir leader, who was ill; Paul Maurice substituted for him. The overflow audience heard all this, lasting two hours, with absorbed attention, tremendous applause echoing throughout.

This notice would be incomplete were not mention made of the Rev. Dr. Will H. Houghton, pastor, who is himself a very capable singer, and who at all times shows keen interest in the music of the church. The seemingly endless details associated with Dedication Week were planned by him, with the musical force including Messrs. Thompson and Riesberg, in full cooperation.

Frederic Warren Heads Singing Teachers' Association

At a meeting last week of the New York Singing Teachers' Association, Frederic Warren was elected president for the year 1931. This association, believed to be the first of its kind in this country, is now beginning its twenty-fifth year. Its other officers are: First vice-president, Francis Rogers; second vice-president, Louise Weigester; third vice-president, William Falk; corresponding secretary, M. Grace Daschbach; recording secretary, Mrs. John Francis Brines; treasurer, Frank Hemstreet; registrar, Mrs. Frank Hemstreet; executive board, Louise Gerard Thiers, Homer G. Mowe, Wilfried Klamroth, Melanie Guttman Rice, Frederic Haywood, George Shea, Walter Matern, Crystal Waters, and Florence Turner Maley.

Dr. Carl to Give Elijah

Dr. William C. Carl announces that Elijah will be given at the First Presbyterian Church, New York, on January 25, as the regular monthly Sunday evening oratorio service, with the soloists of the church and the motet choir, and Dr. Carl at the organ. The evening of modern music, announced for this date, has been postponed until February 22.

Roxy Wins Music Award

The Music Division of the New York City Federation of Women's Clubs has announced that the first award of the biennial medal to the person who had done the most to advance the cause of music in New York City, has been awarded to Samuel L. Rothafel (Roxy). The vote was unanimous.

The award was made to Roxy over the

consideration of such names as Arturo Toscanini and David Mannes through the consensus of opinion that their concerts attracted a class of people who were already interested in good music. The work in the Roxy Theatre, 365 days in the year, was regarded as educating the great masses who would not patronize the concert halls to hear symphonic music.

An additional consideration in the award was the fact that in this period of depression,

when other theatres have cut down their orchestras, the Roxy Symphony Orchestra has been augmented to 125 pieces and a series of Sunday morning concerts projected in the interest of unemployed musicians.

The award of the medal will be made to Roxy at the convention of the Federation at the Hotel Astor on February 4. Mrs. Frank J. Shuler, president, will make the presentation on behalf of the membership of 100,000 women.

TOMFORD HARRIS



Pianist

TOMFORD HARRIS, playing the "Don Juan" fantasy of Liszt and some of the highly colored moderns in the Civic Theater yesterday afternoon, was easily the headliner of the Sunday music makers. A season or two ago I thought this young man destined for a great future. That, it seems, has become a great present.

Of all the younger virtuosi, his mechanical command of the instrument seems to me the most natural. He plays without suggestion of physical effort or spiritual strain. Yet the most appalling technical difficulties melt under his fingers into warm, mellow tone, cascading passages of astounding brilliancy, gorgeously sung melodies; or they mount to climaxes of superb power and fine dramatic import. Indeed, Mr. Harris were a better showman could he be persuaded to register a bit of the effort that these dramatic moments must cost him.

But just as a matter of record let it be noted that Mr. Harris played more encores than any pianist of the season, Paderewski excepted.

Hearing his dazzling account of the Liszt fantasy, his control of the acoustic magic of the instrument in some of the modern pieces, his happy gift to make simplicity beautiful and complexity simple, I do not hesitate to describe him as the best of the young American pianists. In fact, without straining my convictions I might take in a bit more territory.—Chicago Herald-Examiner, Nov. 17, 1930 (Glenn Dillard Gunn).

Hat in hand to a remarkably endowed young pianist, "discovered" at the Civic Theater, Tomford Harris, an American, a Chicagoan, we are proud to say, whose gifts have been recognized abroad and, who, I believe, is more than half way up the road to fame. I can pay no greater compliment than this, even the prospect of seeing La Argentina could not indemnify me for losing part of his program.

But I heard his playing in the Bach-Rummel chorale-prelude, "Mortify Us," and the toccata and fugue transcribed from the organ by Busoni, the Brahms variations and some Chopin preludes. . . . The connoisseurs present acclaimed him as he deserves. He is an unusual personality, his temperament, guided by dignity and artistic refinement, his technic unassailably right, his ideals those of the musician-aristocrat.—Chicago American, Nov. 17, 1930 (Herman Devries).

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Second Symphony Benefit Concert at Roxy's

The second benefit concert for the unemployed musicians attracted a good sized audience to Roxy's Theater on Sunday morning, January 18. Dusolina Giannini, well known dramatic soprano, was the soloist. Her aria, the Ritorna Vincitor from Verdi's Aida, was sung with tonal beauty and deep feeling. The audience recalled her many times and she finally gave Leoncavallo's Mattinata as an encore, much to the added pleasure of her listeners.

The orchestra, under Erno Rapee's skilled

direction, was heard in the Beethoven fifth symphony, and waltzes from Strauss' Die Rosenkavalier and Ravel's Bolero. Mr. Rapee and his orchestra of 200 were in perfect unison and their rendition of the program was on a high artistic plane. Aside from the fact that the proceeds of the series go to the unemployed musicians, a movement for which Mr. Rothafel should be warmly applauded, it affords the masses an opportunity to hear good music and prominent soloist, all for the price of one dollar.

Idle Thoughts of a Busy Manager

"OH, wad some power the giftie gie us,

To see ourselves as ithers see us."

Well, after a week's rest, and many knocks and boosts, here I am at it again. The first call on the phone came from my good friend, George Engles, of the N. B. C. He has a real sense of humor, the very thing we most need now in the concert world, so let's all get together and laugh and break the enamel occasionally. It is customary now for all big businesses to publish their officers and board of directors. Here is mine.

So you see I am at last up to date. The first V. P.—the one on the left, standing,— appreciates the president the most of all. He is always frankly demonstrative. He recently spent a week end in Madison, Wis., and now knows that the only thing that he needs for his weak end is a hat. Our road representatives are the Western Union Telegraph, the Postal Union, the long distance telephones, and the entire board from the president down. They all travel.

One good thing about our board meeting

is, we all agree. We always have a fine speech from our very talented presiding officer and our audience is always most attentive. Every vote is an unanimous one. We seldom disagree. It really gets a bit monotonous. However, we feel it is better to keep silent and be thought dumb, than to open our mouths and remove all doubt. We are trying to sell this photo to the Arrow Collar people. We invited Catherine Bannan and R. E. Johnston into the picture, but they did not even answer our invitation. We do feel they should have answered in



The Board of Directors of the Charles L. Wagner Cooperative Concert Corporation

Reading from left to right, they are: President, Charles L. Wagner; First V. P.,* Chas. L. Wagner; 2nd V. P., Charles Lewis Wagner; 3rd V. P., C. Lewis Wagner; 4th V. P., Carl L. Wagner; 5th V. P., C. L. Wagner; Secretary, Carl Ludwig Wagner; Treasurer, C. Ludwig Wagner.

*This might mean Veiled Prophet. Note: As Will Rogers says of Mussolini, "Every time he changes a member of his cabinet, he moves into another seat."

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the negative, so it leaves the Pooh-bah of the musical world all alone.

Everybody seems to yell, hard times. As Rose Stahl said years ago in *The Chorus Lady*: "It is always a bad year for a bad show." Clairbert filled thirty-one dates, after making a magnificent debut without a claque. I even sat on my hands, and she had no radio rioters. So saith—

CHARLES L. WAGNER.

Before the N. Y. Public

(Continued from page 16)

The work is distinguished by depth of feeling, melodic beauty and dramatic intensity, contrasted with the quieter and more spiritual passages, for instance in the *Agnus Dei*. Toscanini handled orchestra, chorus and soloists as one, having them completely under his mastery from start to close. The magic of this great man wrought remarkable effects on Thursday evening and again on Friday afternoon, the orchestra and chorus performing beautifully and the soloists singing their parts with artistry and devotion. Despite a slight indisposition (announced by a slip in the programs) Miss Rethberg sang with her usual clarity and loveliness of tone. Mme. Matzenauer, always a decided asset to any oratorio, delivered her music with a nobility of style and sonority of tone that were wholly impressive. Mario Chamlee lent ringing tonal quality and dramatic intensity to his lines, while Ezio Pinza's noble, stirring bass was used more in operatic than in true oratorio style. The combination of these artists was one that certainly added to the sheer beauty of the performance. A triumph for Toscanini and his associates. The evening will long remain a memorable one.

JANUARY 15

Hart House String Quartet

The second of this season's concerts of the Hart House String Quartet at Steinway Hall was devoted to English composers. Purcell was represented by his *Chacony* and two *Fantasias*; Goossens by his *Quartet*, op. 14, and Delius by his work in similar form. Messrs. de Kresz, Adaskin, Blackstone and

Hambourg were all in exceptional form and mood, with the result that quartet of a high order of merit was enjoyed by a large and discriminating audience. Beauty of tone, accurate ensemble, technical clarity and ripe musicianship characterized the evening's music. The Delius work, melodiously and harmoniously rich, and flowing on in the familiar untrammelled form (or lack of form) of the quasi-modern English composer, was much liked. Equally popular was the Goossens quartet, which gave renewed proof of the inventiveness, skillful workmanship and well-tempered modernism of the composer-conductor. The Purcell numbers were good examples of the classical purity, melodic charm and contrapuntal mastery of the British Bach.

Haarlem Philharmonic

(See story on page 8)

JANUARY 16

Martha Baird

The second of Martha Baird's four Chopin recitals, on successive Friday evenings, was heard in the Barbizon Plaza auditorium.

This time the pianist chose the B flat minor Scherzo, op. 31; Impromptu in A flat op. 29; the B flat minor sonata; Three Etudes op. 25; Two Nocturnes op. 27; the Ecosseises, *Fantasia-Impromptu* op. 66; Scherzo B minor op. 20; four mazurkas, the Berceuse op. 57, and the Polonaise in A major op. 40.

It may be said that this was a formidable program which Miss Baird executed with a devotion easily discernible. From a technical point of view Miss Baird is a master of her metier; she has sureness, fleetness, clarity and power; furthermore, she has finesse, which Chopin demands in abundance.

Interpretatively she has found in this composer a subject not only of romance but of deep introspection. Miss Baird seems keenly sensitive in her emotional response to Chopin, which probably accounts for her devotion to him. It is a long time since any artist has given so much attention to the Polish composer and Miss Baird is to be thanked for allowing the public an opportunity so thoroughly to enjoy him.

John McCormack

(See story on page 5)

Jacques Gordon and Lee Pattison

A joint violin-piano recital at Steinway Hall by the above artists drew a good-sized house, a program of moderns and Beethoven giving enjoyment. Medtner's sonata in B minor, opus 21, showed this Russian-born modernist in less extreme light than many of his works, and was applauded. Loeffler's *Partita* ran the course of an introduction, a merry fugue with a very original theme; four sketches on a theme by the old-timer Mattheson (1681), and a finale, *Des Tendres Adieux*, all being interesting, melodious, brilliant, humorous in spots, and very effective withal. Beethoven's sonata in G, opus 96 (his last opus bore the number 111), formed the musical climax of the evening, the virile work sounding the depths. Applause punctuated the various movements, and throughout the evening the observer noted the beautiful and expressive tone of violinist Gordon and the brilliant and at all times musicianly piano-playing of Mr. Pattison.

The second recital took place January 23, and will be reported next week.

JANUARY 17

Philharmonic-Symphony Orchestra

Toscanini and the Philharmonic-Symphony Orchestra were heard again on January 17 in an all-Wagner program at the Students Concert in the evening. The distinguished conductor wielded the baton in his usual compelling manner and stirred the audience to such emotional heights that the concert will not soon be forgotten.

Jeanne Palmer Soudeikine

Jeanne Palmer Soudeikine, wife of the Metropolitan Opera scenic artist, Serge Soudeikine, gave her first New York recital at Town Hall in the afternoon. Starting with the recitative and aria from Gluck's *Iphigenie in Tauris* Mme. Soudeikine followed with songs in French, German, Russian and English, by Pierné, Fevrier, Bordes, Cornélius, Marx, Strauss, Dubelsky, Borodin, Glinka, Carpenter, Wolf, Griffes and Ban-tock.

The Soudeikine voice is a dramatic soprano of extended range and exceedingly beautiful quality. Her diction in all four languages was exemplary. Perfect breath control, artistic phrasing and an exceptional command of dynamics were added features in the formidable vocal equipment of this extraordinary artist. The Gluck aria was an object lesson in classic utterance, the French songs had just the proper style, as did the Russian, and the Strauss song, *Traum durch die Daemmerung*, exerted such a charm that its repetition was demanded. Encores and many floral

(Continued on page 40)

MARGHERITA SALVI

TRIUMPHS in OPERA and in CONCERT

Made Reentry With Chicago Civic Opera as Philina in Mignon

TO SING BOTH IN BOSTON AND ON TOUR WITH CHICAGO OPERA

"So sincerely was the performance sung that to name the cast is to record the success of each. . . . Add the attractive person and flexible voice of Margherita Salvi as Filina."—*Chicago Tribune, Jan. 14, 1931.*

"Margherita Salvi looked like a small Gainsborough of radiant appeal."—*Journal of Commerce, Jan. 14, 1931.*

"She was heartily applauded after the Polonaise."—*Chicago Evening American.*

"Margherita Salvi, delightful coloratura soprano of the Chicago Civic Opera Company, opened the Civic Music Association's artists program last night, with a splendid concert. . . . She has a delightful voice of great clarity, trueness of pitch and of unusual range. Her control is marvelous, being especially noted in her cadenzas, perfect in the most difficult passages. HER VOICE IS AS LIKE TO A FLUTE AS A HUMAN VOICE COULD BE."—*Owensboro (Ky.) Messenger, Nov. 20, 1930.*

"A well-balanced program, presented in flawless fashion."—*Cumberland (Md.) Daily News, Nov. 22, 1930.*

"She has a superlative voice. Fresh and true and vibrant. Newcastle has probably never heard more dulcet flute-like tones from the human throat, along with such clearly articulated and bewildering coloratura. There was grace in her delivery, freedom from effort, artistry at its very best."—*Newcastle (Pa.) News, Dec. 11, 1930.*

"Miss Salvi's voice, recognized as among the best in opera today, is a treat for all who appreciate the best in music."—*Gary (Ind.) Post Tribune, Dec. 16, 1930.*

"Her voice was splendid and she was loudly applauded. Time and again Pensacola's music-lovers called the youthful artist back to the stage."—*Pensacola (Fla.) Journal, Dec. 18, 1930.*



As Philina in Mignon

Photo by Daguerre, Chicago

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SENSATIONAL ACHIEVEMENT!



Marvine Maazel

Russian Pianist

By

ONE

OF

THE

MOST

Los Angeles Herald, Dec. 19, 1930

"AS IMPRESSIVE A PERFORMANCE AS HAS EVER BEEN ACHIEVED --- AN ENTIRELY SUPERIOR CONCEPTION --- GREAT SPIRIT AND AT TIMES, ALMOST IMPOSSIBLE RAPIDITY... A TRIUMPH OF PIANO TONE

... MAAZEL'S GENIUS AND RODZINSKI'S SPLENDID SUPPORT RESULTED IN ONE OF THE MOST IMPRESSIVE MOMENTS IN THE HISTORY OF THE ORCHESTRA, MEETING WITH ONE OF THOSE

PRECIPITOUS OVATIONS THAT ARE OFFERED
ALONE TO THE GREAT."

—Carl Bronson

*SAN DIEGO UNION
DEC. 10*

"Maazel came as stranger but impressed so favorably that his return will find him among friends. He disclosed masterly technical resources—interpretively intellectual, artistic and appreciative of the beautiful."—Havrah Hubbard.

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PIANO
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*FROM NEW YORK AMERICAN, NOV. 27
OF HIS CONCERT AT CARNEGIE HALL.*

BRILLIANT SUCCESS BY MARVIN MAAZEL AT PIANO RECITAL

Not So Much Stress on the External of Performance as on the Meaning of the Music.

Mendelssohn and Schumann numbers had poetical insight, in Brahms a more rugged grasp, larger tone, and firmer dramatic accents. A test of his classical command came in the Beethoven 32 Variations, a difficult set to make continuously interesting. The feat was accomplished by Maazel, who differentiated the moods and other contrasts with much resource and imagination. Chopin's sonata revealed Maazel in a passional vein, a sweep and communicative power quite compelling and strictly within the confines of the best taste.

Maazel scored with his hearers, who applauded and encored him enthusiastically.

By Leonard Liebbling

*SAN DIEGO SUN
DEC. 10*

MAAZEL SHOWS BRILLIANCE IN CONCERT HERE

"Maazel possesses brilliance with poise. The melodious Andante was played with

POETRY

The Finale was

MAGNIFICENT"

—Florence Porterfield

PIAN

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EXCITEMENT BY A **MAGNIFICENTLY INDIVIDUAL**
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THE PUREST INTENSITY—THE AUDIENCE EXPERIENCED THAT
INSTANT'S PAUSE OF FASCINATING SILENCE BEFORE THE
EXPRESSION OF A TREMENDOUS OUTBURST OF CHEERING
AND APPLAUSE

DAILY NEWS
**Marvine Maazel,
 Pianist Virtuoso,
 Charms Audience**

By C. H. Garrigues

Marvine Maazel, brilliant young Russian pianist, won an ovation last night as soloist at the regular symphony concert of the Philharmonic orchestra, featuring one of the most thoroughly enjoyable programs of the year.

Maazel catches his audience as much by the charm of his personality as by his unusual musicianship. He plays a piano with as much gusto as Babe Ruth swings a baseball bat and performs with an enthusiasm which displays the utmost technical skill. The Tchaikovsky piano concerto No. 1 gave him ample advantage to display his virtuosity.

FROM THE L. A. EXPRESS

"Rarely has there been heard so enduring a performance of this physically so taxing work—at times fascinatingly rhapsodic of phrasing and tempo."

BRUNO DAVID USSHER.

LOS ANGELES EXAMINER
 DEC. 19

**MARVIN MAAZEL'S
 ARTISTRY ELICITS
 CONCERT CHEERS**

By Patterson Greene

Marvin Maazel mounted that old war horse yclept the Tchaikowsky B Flat Minor concerto, and rode away with the chief plaudits of last night's concert by the Philharmonic orchestra. The young pianist again provided the excitement that characterized his performance of a Liszt number with the same organization five years ago. He has a virtuosity which is its own excuse for being.

He took the first movement of the concerto at an unusually rapid tempo. The result was exhilarating. It may have caused the audience to gasp at the perilous velocity of some of the passage work, and the orchestra to grope vainly at times for entrance cues. But it was both interesting and legitimate. Maazel's is no hit-and-run rendition. He phrases, colors and shades, losing account of neither rhythmic emphasis or thematic outlines. The audience cheered its approval.

L. A. RECORD

**Cheers For
 M. Maazel**

MARVINE MAAZEL, young pianist, heard thundering cheers last night when he finished playing the Tchaikowsky B flat minor concerto at Philharmonic auditorium. The audience, which cheered, heard a beautiful brilliance. The concerto, nothing new in these parts, took on new luster under the fingers of Maazel. He set a pace that was daring as well as thrilling.

FROM THE L. A. TIMES

"Technique and tone were outshining—splendid brilliance—rippling tones in the rapid interlude in the Andante were a delight."

EDWIN SCHALLERT

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"Once Overs"—"Maazel hailed as another Paderewski"—O. O. McIntyre

(From New York American, Dec. 26, 1930)

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GERTERT, Vice-President
ALVIN L. SCHMOEDER, Sec. and Treas.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicur, New York

ALVIN L. SCHMOEDER, General Manager

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JAMES COX, 820

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Harrison 6110.

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VIENNA, AUSTRIA—PAUL BACHERT, Prinz Eugen Strasse 18, Vienna IV.

Telephone, U-47 0-12. Cable address, Musur, Vienna.

MILAN, ITALY—CHARLES D'IS, Via Lupatelli 8.

For the names and addresses of other offices, correspondents and representatives

apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars; Foreign,

Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-

stands. Back Numbers, Twenty-five Cents. American News Company, New

York, General Distributing Agents. Western News Company, Chicago. Western

Distributing Agents. New England News Co. Eastern Distributing Agents.

Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-

laid, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,

Wellington. European Agents, The International News Company, Ltd., Bream's

Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music

stores in the United States, and in the leading music houses, hotels and

kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of

the Advertising Department before four o'clock on the Friday one week previous

to the date of publication. The advertising rates of the MUSICAL COURIER

are computed on a flat rate basis, no charge being made for setting up

advertisements. An extra charge is made for mortising, notching, leveling, and

layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1885, at the Post Office at New

York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.

These will not be returned, unless accompanied by stamped and

addressed envelope. The MUSICAL COURIER does not hold itself responsible

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NEW YORK JANUARY 24, 1931 No. 2650

Critics obstruct the musical traffic.

All doctors of music practice homeopathically.

Maennerchor may come back if beers and light wines do.

Children used to be told that they should be seen but not heard. The old saying came to mind as we listened to a certain pretty soprano recently.

A conservative is not necessarily any person who goes to a conservatory, but more often one who teaches there.

How many of the modernistic composers will be honored by the world with centenary celebrations, either of their birth or death?

While the average American business man does not love a symphony any more than he did formerly, at least he has learned to respect it.

Our national farm situation is not bad, after all, so long as there are enough motor cars and radios for all the Cornfossells and their families.

A look at a Carnegie Hall audience whenever a Mischa, Sascha, Jascha or Toscha gives a violin recital there leads one inevitably to believe that New York is at least the second largest Russian city.

There are two kinds of people in the world—those that like Bach and those that like Irving Berlin; and on the whole the Berliners think more kindly of the Bachites than the Bachites do of the Berliners.

One place not under the spell of jazz is Budapest, where the gypsy bands still furnish the major part of the music in cafés and restaurants. Of course it is inconceivable that gypsy musicians ever could play jazz. Their idea of rhythm is to change the musical pace as often as they like.

The Metropolitan announces its annual performance of the Nibelungen Ring for the near future. It has this year an especially fine company for German opera—a better company, in fact, than can be found in any German opera house. But good individual elements do not make perfect Ring performances by any means. They depend first of all on superior ensemble work. "Spare the rehearsals and

spoil Wagner" is just as true now as when it was first—not said.

If the Russian Reds were the Russian Blues what a fine title that would be for a jazz number!

There was a time when Gluck operas used to be sung in New York. Where has Gluck gone?

A painter in New York has burned his canvases because, he says, the world refuses to understand them. One finds it difficult to sympathize with the painter. The world usually has proved itself to be an excellent critic. In music it is, in fact, the best critic.

If artists want to be "noticed" by the press (and they do!) they should begin their recitals on time—strictly on time, not even five minutes late. Nearly every night every critic has to attend several concerts, and he cannot be held up by recitalists who, for no apparent reason, start their first number anywhere from ten to twenty minutes late.

Why is New York put on an operative hunger strike during the summer months? Before the war all the European capitals had summer opera, and many of them still have it. Opera is just as melodious, showy, picturesque and what not in the summer as in the winter. Chicago, Cincinnati and St. Louis can have summer opera, why not New York?

Vienna is shaking off the shackles of jazz in which she had been gripped for several years past, and a renaissance of genuine Viennese operetta is in progress. The pioneer of modern Vienna operetta, Lehár, is the man of the hour, and operettas of his which failed dismally a few years ago are being vigorously applauded by the Danubites. Which induces the reflection that possibly (or rather undoubtedly) some American cities would be better off for some Mikado, Grand Duchess, Lehár, if you like, Erminie, Chocolate Soldier, Dollar Princess and other classics of comic opera. Note the success of the Boccaccio revival at the Metropolitan. The old tunes, the spirited plot and the clever libretto appealed just as much to the 1930 audience as they did to our grandfathers and great grandfathers, and the opinion was generally expressed during the entre-acte promenades that the young people of today would be better off with more of that sort of popular music and less of the sensuous and salacious sound contraptions with which their ears (and minds) are being surfeited at present.

Van Hoogstraten Continues

Willem van Hoogstraten, who has conducted the Portland Symphony Orchestra for the past six years, has been re-engaged for another two years. Mrs. M. Donald Spencer, manager of the symphony society, quotes Mr. Van Hoogstraten as being pleased over his reappointment. He said he believed the Portland Symphony was rapidly becoming one of the leading orchestras in America.

Loeffler Seventy on January 30

Charles Martin Tornov Loeffler was born on January 30, 1861, in Mühlhausen, Alsace. He will be seventy years old, therefore, on January 30 of this year.

Mr. Loeffler has made most of his career in the United States and has lived here for the past forty years or more. He received his education in Europe and played for a while with Pasdeloup in Paris and the private orchestra of Prince Dervier at Nice and Lugano. He then came to the United States, and, after a brief stay in New York, went to Boston, where he played in the Boston Symphony Orchestra, sitting at the first stand beside Franz Kneisel. He resigned from the orchestra a good many years ago in order to devote himself entirely to composition, for which he had already at that time become well known. One of the first of his works to attract attention was Les Veillées de l'Ukraine (1891). A symphonic poem, The Death of Tintagiles (1897), brought him international fame, and from that time on every work of his was received with increasing interest.

Mr. Loeffler is noted as a player of the viola d'amore and played the solo part for this instrument in his symphonic poem, Tintagiles, on many occasions. His Canticum Fratris Solis for voice and chamber orchestra is published by the Library of Congress. His other works have nearly all of them been published by Schirmer.

In his earlier years his musical idiom was strongly influenced by the school of modern France. This

The Amateur at the Concert

The following editorial from the Omaha Evening World-Herald is one of the best of its kind. It is well worded, it is interesting, it presents a faithful picture of the facts as they are, it is optimistic, and it is constructive. It is a timely answer to those who claim that America is not musical.

"When Harold Bauer, the pianist, was interviewed here last week, he spoke of the importance of the amateur musician in keeping alive such organizations as the Omaha Symphony orchestra, with which Mr. Bauer appeared in concert.

"He spoke only words of deserved tribute, but he might also have gone on to say something about the amateur listener at musical affairs, and his importance in the general scheme of cultural appreciation.

"Omahans as a whole, of course, are amateur attendants at symphony concerts and at grand opera programs. For the most part we do not have the knowledge of music required for the keenest appreciation of a superlative program. But we are coming along, and there were indications at Tuesday's concert that some one of these days we'll shake off our natural shyness, and, in the manner of more sophisticated and learned audiences, rise madly in our seats, and cheer and shout for our entertainers.

"There seems to be no worthy reason why the banker who spends his days figuring interest, the bond salesman whose time is devoted to wooing reluctant prospects, the merchant worried over the overhead, the farmer perplexed by surplus crops, or the newspaper man striving to write tersely, should not find an evening at the symphony almost as much relaxation, say, as an evening at the movies. Indeed, to many of us amateur attendants at Tuesday's concert, our appreciation of Mr. Bauer's superb playing was heightened, rather than diminished, by the fact that at a talkie not so long ago that clown, Harpo Marx, was imitatively funny in a piano skit that we now know was an impersonation of this same Mr. Bauer.

"If there are many women, and a few men, among us whose lush sighs and upturned eyes at the symphony affairs are obviously affected, that need do no more than increase our enjoyment of the evening. If the loud pieces, the sounding brasses, the reverberating drums, the sharp staccato of the percussion, produces in most of us a childish emotion that the more complicated nuances of a concerto fail to arouse, why weep at that? We are getting something new, different, and exciting, from the symphony.

"We amateur listeners need time, need more years of faithful attendance at the concert, more proddings by our wives, perhaps, before our ears shall be truly attuned to musical perfection. Meanwhile, we move upward in the scale, honestly glad to give the tribute of our untrained appreciation to the efforts of Joseph Littau and his players. That tribute may be the more happily received, when Mr. Littau knows that he has won from us in Omaha, shy and reserved and hesitant as we are in cultural affairs, an honest, a deep, admiration. We like him, and we like his orchestra. We are proud of both; and we are just a little bit proud of ourselves for claiming kinship with such an organization."

rapidly developed into an individual style, touched occasionally by Russian tendencies. He is generally considered to be an American composer, and is certainly one of whom America is justly proud.

The New Copyright Bill

By the terms of the Vestal copyright bill, which was passed by the House on January 13, and which is now before the Senate, authors and composers will be protected for life and for fifty years following their death. The present copyright law is to be amended so as to grant automatic copyright to creators of artistic and literary works, to become effective on the completion of the work.

Authors and composer are permitted to divide the rights on their productions, enabling them to turn over the various rights of reproduction to different individuals or corporations.

Under the new bill the United States is to enter the International Copyright Union by extending the privileges of the act to alien artists, authors and composers. As a result American creators of artistic works will be able to obtain copyright protection in forty foreign countries.

The passage of the Vestal bill is claimed by many to be a signal victory for artists, authors, composers and playwrights. However, there are not a few persons who still believe some parts of the bill will need to be changed before it becomes a law.

VARIATIONS

By the Editor-in-Chief

It seems that a million or more times each season I am asked: "How do you think of all those things you put in your Variations?"

Finally, along comes a Viennese commentator, who takes this view: "I cannot understand how the *MUSICAL COURIER* can permit you to print so much unimportant and superficial rubbish. That kind of humor may be all right in America, but here in Europe we expect a representative musical paper to have more dignity and a more constructive serious outlook on artistic matters. And, for the love of Justice and Truth, please stop your constant gibing at Mahler, Bruckner, and Parsifal. Millions of persons in the musical world admire the three most profoundly."

It is not the *MUSICAL COURIER* which sponsors the comments in Variations. They are fathered individually by the perverse person who signs them.

In the regular editorial and other columns of this paper (if our irate correspondent reads them) may be found much unhumorous, dignified, constructive, and serious discussion of artistic matters. I am certain of this, because I write some of it myself.

Hundreds of years ago, when I first started this department, Variations, I announced that it was intended to be a sort of musical playground, a scherzo in the symphony of scholarship represented by the balance of the *MUSICAL COURIER*. After that warning, if anyone became a consistent reader of Variations, the blame was upon his own head.

I never have found reason to change the nature of this part of the paper. Its writing has afforded me much fun. And I am not so sure that I have failed altogether to be constructive. Perhaps the pricking of shams and hypocrisy, and the exposure of much of the bunk and hokum attached to the practise and exploitation of music, might be looked upon in some quarters as not entirely unconstructive, even though I admit that no such high ethical purpose pushed my pen.

I cannot believe that millions of persons are profound admirers of Bruckner and Mahler; but in the case of Parsifal, I fall into doubt. Most persons are awed into admiration of anything that is cloaked in religious atmosphere.

There are Bruckner and Mahler partisans, and even enthusiasts, on the editorial staff of the *MUSICAL COURIER*. One of the enthusiasts is Cesar Saerchinger.

Three publishers have at periods asked me to compile excerpts from Variations into a book. I always refused—commercial soul that I am—on the ground that there would not be enough buyers to make such a volume profitable.

It always seems unjust when young pianists are reproached for technical exhibitionism, and for being somewhat more in love with the piano and their own playing, than with the musical and spiritual message for which both the instrument and the performance should serve as a medium when proclaiming the pages of the masters.

Why chide youngsters for their lack in matters which in the nature of things they cannot be expected to feel and know in full completeness?

Youth must be served, and most later ranking pianists have, in their adolescent years, usually disported themselves over the keyboard in the fullest joy of their powers of execution.

As striplings, Liszt, Chopin, Rubinstein, and even Mendelssohn and Brahms, were looked upon chiefly as ambassadors of brilliant virtuosity, or if you like, as princes of technical speed and endurance. It was not until their mature periods, that they became kings of interpretation.

Finished interpretative musical art would not have its rare significance, if it were possessed by every young boy and girl with supple wrists, agile fingers, flexible and muscled forearms, and mnemonic and imitative faculties sufficient to give palimpsestic versions of performances copied from authentic interpreters.

Rosenthal once told me: "Pianists destined to greatness, possess on the whole as complete a mechanical technic at fifteen years of age, as they ever could hope to attain subsequently."

What wonder then, that players in their teens, adore their own skill and try to make their audiences adore it?

Anton Rubinstein's amusing aphorism that the Jews called him a Christian and the Christians called

him a Jew, the Russians called him a German and the Germans called him a Russian, the composers called him a pianist, the pianists called him a composer, has become very well known, but the origin of the utterance remained in obscurity until recently, when an unpublished letter came to light, written by Rubinstein to his publisher, Senff, at Leipsic. The missive is dated St. Petersburg, September 11, 1889, and reads:

"DEAR MR. SENFF—Sincere thanks for your very friendly letter, which pictures my artistic career so sympathetically and yet throws me into a sad mood. Yes, I confess to you openly and honestly that the net result of my artistic activity, is the most complete disappointment! I sing with King Solomon: 'Eitel, eitel, ist des Menschen Trachten und handeln, eitel ist Alles!' That upon which I had laid the greatest weight during all my life, upon which I had lavished all my hopes and all my knowledge, my composition, is a failure. They do not desire me as a composer—neither the artists (from whom I always had expected most), nor the public (whom I am prepared to forgive very easily)—and yet there remains in me such human weakness that I imagine them both to be wrong, and that I personally am to blame for the failures because I always have held aloof from every kind of faction, because I always have stated freely what I liked and what I did not like in music, and because I never have forced myself upon people as a composer—the latter course, believe me, may sound paradoxical but is the correct thing to do.

"One must tell others that one is a God; they will crucify one, but at last they will believe, just the same. Mahomet was compelled to tell people that he was the Prophet, and Wagner had to tell them that he is the Saviour of Art, etc. Philosophy, or else the ironical vein I possess, always has kept me from using that method—and not to my advantage, as I see now. Well, in the devil's name, if the mountain will not come to me, even then I shall not go to the mountain.

"My whole existence is ridiculous. God forgive my parents—I do not forgive them, for the ridiculous is also tragic in this case. Judge for yourself. The Jews consider me a Christian, the Christians consider me a Jew; the Germans consider me a Russian, the Russians a German; the pedants take me for a 'musician of the future,' the 'musicians of the future' for a 'pedant.' Do you know any other person as ridiculous as I am? I do not. My present activity also is nonsensical. I, who am absolutely convinced that musical art is entirely dead; that no eight measures are written nowadays worth a penny; that even reproductive art, vocal or instrumental, is not fit to latch the shoestring of what has gone before; I—who believe all the foregoing—spend my whole time educating pupils in composition and execution, knowing all the while that my efforts are love's labors lost.

"After all I have just told you, you will be able to calculate how much irony I shall have to utilize on the occasion of my early so called jubilee celebration. And so I await with impatience the end of my existence, because I must regard myself as a living lie. (I say that out loud, but secretly I tell myself that I represent Living Truth as against the General Lie. Both are superfluous, however.) Best greetings to you, dear Mr. Senff.

"Tear up this letter and think as well as you always did of your unfortunately not yet crazy, and no longer reproductive and creative.

"ANTON RUBINSTEIN."

Rubinstein, by the way, was dreadfully afraid of ocean traveling. After his single famous tour of this country, he was offered one hundred thousand dollars to return, and answered laconically by cable: "Not for a million."

Arthur Judson, Inc., sent out a New Year's questionnaire, with the aid of Dorle Jarmel, asking the artists of the bureau to state their most cheerful resolves for 1931.

These are the replies received at the Judson offices:

Gitta Gradowa, pianist.

I resolve to avoid automobile accidents.

I resolve to further the interests of American composers so far as is in my power.

Arthur Hackett, tenor.

I shall never publish a snapshot of myself on a hired

saddle horse, at the wheel of a friend's Hispano-Suiza, or feeding the pigeons of St. Mark's in Venice.

Ernest Hutcheson, pianist.

To memorize the new dial system before reading Mr. Einstein's latest work.

To give up coffee for Sanka, but keep on smoking.

To invent a new and more destructive machine gun for the slaughter of parents of all music pupils, especially prodigies.

Jose Iturbi.

To learn to speak enough English to express my affection and admiration for this country properly.

To help as much as possible my fellow-musicians in a period of hard times.

To do my bit to abolish all chi-chi from art and from life.

C. Warwick Evans, violoncello, London String Quartet.

I will make music wherever I go.

I will lower my golf handicap.

I will refuse to be depressed even if every bank in the world closes.

Norman Petre, second violin, London String Quartet.

I will never try and get rich again via the stock market. And I will never make another resolution.

Hulda Lashanska, soprano.

Resolutions are made to be broken but good resolutions in music must be taken seriously.

Giovanni Martinelli, tenor.

I will keep smiling in spite of the market's continued slump.

Eleanor Reynolds, contralto.

In arranging my programs to give more consideration to the demand of the public and lend a less attentive ear to the suggestions of my colleagues.

To give more freely of the faith, hope, joy and laughter which through God's bounty are in my keeping.

Lewis Richards, harpsichordist.

Resolved that the joy which I myself experience in recreating the music of the masters who wrote for the harpsichord shall be shared with the music lovers of America more than ever in my 1931 engagements.

Gregor Piatigorsky.

Resolved to do everything in my artistic power to make the 'cello a beloved and popular instrument with the great public.

Merle Alcock, contralto.

I don't make New Year resolutions—I try to improve every day.

Georges Barrere, flutist-conductor.

I won't smoke (never did).

I won't gamble (never do).

I won't shave (cannot be done).

And that's all I won't.

Richard Bonelli, baritone.

Resolved that

1—New Year resolutions have very little to do with one's conduct of life, and hence are mostly futile. This is no doubt because, after all the excitement of holiday time and the financial ruin left in its wake, most of us are still too groggy to be in any condition to hold tenaciously to any resolution which requires any additional strain on our nerves and energy; and

2—That the springtime, with Nature awakening from her long slumber, and with warmer and brighter days in close prospect, is a season much better adapted to making plans involving future virtue.

3—Therefore, hence, and consequently, the best time for me to make ANY and ALL good resolutions is hereby resolved to be APRIL FIRST.

Mario Chamlee, tenor.

I know every cloud has a silver lining but I shall enjoy the rain, too, because were it not for the rain, the clouds, the storm, our earth could not flower. And as Marouf says: "Allah sait ce qu'il fait."

Ethel Bartlett and Rae Robertson, two-piano specialists.

1—To find, by hook or crook, a real cure for mal-de-mer and thus remove the only terror which prevents an American tour from being a wholly delightful experience.

2—Not to get annoyed when people repeat the old fallacy that there is a very small repertoire for two pianos.

Abram Chasins, pianist-composer.

1—The so-called machine age makes the real artist more necessary and more valued than ever.

2—Owing to business depression I will orchestrate my next score for small orchestra.

Claire Dux, soprano.

I resolve to continue my career in order to give the American audiences Mozart and Schubert on each of my programs, more especially because of the fast deterioration of the musical taste in this country.

Nelson Eddy, baritone.

I will not resolve, as I did last year, to abandon a number of so-called bad habits, which nevertheless I continue to possess—and enjoy.

Ossip Gabrilowitsch, pianist.

1—I shall always remain patient and answer politely all inquiries regarding the correct pronunciation of my name.

2—I shall not lose my temper when a bobbed-hair flapper in the dining car puffs cigarette smoke in my face.

3—I shall keep a serious face when someone says to me: "You Russians are such wonderful linguists! That is because your own language is so difficult."

Ernest Schelling, composer-conductor-pianist.

Resolutions for 1931:

1—I will always give my most sympathetic attention to the anxious mother who asks me whether her daughter, aged 3, should embrace the career of a pianist, a singer, a violinist,—or merely marry.

2—I will endeavor to try to satisfy all radio and in-the-flesh concert fans who ask me:

To play all classical music.

(Continued on next page)

To play nothing but modern music.
To play Stravinsky.
To play John's new Concerto for 17 Saxophones and 3 Penny Whistles.

To give an exhaustive contemplative treatise on the following: The inner voices of symphonic music of the 17th Century, said concert to embrace various contrasting examples of Palestrina-Schonberg, Bach-Gershwin, the Strausses and Schuberts; said concert under no circumstances to last more than 63 minutes (including taking off and putting on coats and rubbers at beginning and end of concert) owing to dentist, baseball, and other educational activities.

3—I will endeavor to bring about a much needed reform: That soloists may give their A to the orchestra, instead of being obliged to use the A of the oboe, as heretofore.

4—I will try to conduct facing both the audience and the orchestra simultaneously.

5—Resolved, in face of these hard times, to take my pheasant truffles and champagne, and try to keep my courage up amid this poverty and squalor.

Albert Spalding, violinist.

Resolved that telephones should be abolished! That interviewers be sent to a training school and learn a new line of questions!

Jacques Thibaud, violinist.

Resolved:

To have one more year of age next year.

To pay my income taxes.

To smoke one cigarette less a year.

To find out why almost-great violinists do not wear long hair any more.

✻ ✻ ✻

Professor Haldane, of London, says that in ten million years from now the earth will be uninhabitable. On account of the radio?

✻ ✻ ✻

Now, American composers of grand opera, answer this question altogether: "Why do you feel understanding sympathy, when you read the Morning Telegraph item:

"After waiting fifty years, forty citizens in the Canton of Argovie, Switzerland, have inherited one penny each. That's a long time to wait for a lollypop."

✻ ✻ ✻

Felix Weingartner, the conductor, told this to a German interviewer not long ago:

"On a certain occasion I suggested to the manager of the Danzig Opera that he perform 'Fidelio.'"

"'Fidelio?' he repeated, 'I suppose that's another of those rotten things for which one has to pay royalties.'"

"No royalties are required for 'Fidelio,'" I answered, and started to leave.

"The manager called out: 'Hey, when did the composer of 'Fidelio' die?'"

"In 1827."

"Very well; if that's the case we'll give 'Fidelio.'"

✻ ✻ ✻

New York, January 13, 1931.

Dear Variations:

You have a department in your journal which purports to help the ignorant in matters musical.

I need your help to verify an unusual bit of information picked up at the Josef Hofmann concert last Sunday afternoon. I will repeat the remark, and please tell me if it is true. (One feels so helpless when one is ignorant among the sophisticates.)

During the colossal pianism displayed by Hofmann, I heard some one say to his neighbor: "He uses a trick piano; half the time he isn't really playing, he's just thinking, and the piano does the rest." "Yeah?" answered the other.

Now, what do you think of that?

Very truly yours,

BARONESS M.

Exactly what the neighbor thought.

✻ ✻ ✻

Another sage observation, eavesdropped by a member of the MUSICAL COURIER staff, was at the Metropolitan Opera House last week when the illness of some singers made it necessary to substitute Gounod's Faust for Verdi's Luisa Miller.

A gentleman who evidently was ignorant of the change, emerged into the lobby after the first act, studied his libretto for a few minutes, and said to his friend: "It's a good performance, but they're not sticking to the story."

✻ ✻ ✻

Now that everything else is being investigated by the Federal Government, why not appoint a committee to find out who keeps down the price of harmony lessons?

LEONARD LIEBLING.

Benjamin Franklin's Criticism of Music

As it has become the custom to hunt for American musicians early and late, far and near, high and low, good and bad, it may be just as well not to forget one Benjamin Franklin, who was born in Boston in 1706 and died in Philadelphia in 1790, in the fullness of fame and years. He is one of the few early American musicians who succeeded (though he certainly did not strive for it) in getting his name in the Dictionaries of Music, those repositories of immortality that we all seek to attain, that some care-

Two Rochester Editorials

The Times-Union

Goossens To Cincinnati

The acceptance by Eugene Goossens of the offer to direct the Cincinnati Symphony Orchestra will remove one of the builders of the Rochester Philharmonic. For nearly eight years Mr. Goossens has given his best service to organizing and directing the Rochester musicians. Now that he feels that his work here is at an end, he goes to Cincinnati.

When he came to Rochester from London, his native heath, in 1923, Mr. Goossens said: "It is my hope and aim to help establish an organization which will take a definite place among the leading orchestras of America." He has succeeded beyond his earlier ambition; for the Rochester Philharmonic Orchestra is known around the world.

In the brief span of eight years it has risen from comparative obscurity to a front rank position; it is an orchestra whose performances command wide attention and admiration. . . . Here at home, Mr. Goossens has enabled Rochesterians to broaden their musical interest and knowledge by listening to well arranged programs of orchestral music. He has stimulated interest in chamber music and has done much for the advancement of the general program of education in music appreciation carried on through the Civic Orchestra.

Mr. Goossens himself, through his work here, has been called to far places repeatedly to conduct orchestral performances. He has wielded the baton in Cincinnati, Cleveland, Chicago, Los Angeles, San Francisco, New York, Boston, Philadelphia and other American cities; and in London, Rome and other European capitals.

In his farewell statement Mr. Goossens says, "I shall leave sadly but proudly." It may be said that Rochester music lovers, proud of Mr. Goossens' work in Building up the Philharmonic Orchestra, will share the regret.

The Democrat-Chronicle

Mr. Goossens and Rochester

Regret at the departure next season of Eugene Goossens will be tempered by the thought that Rochester will continue to be his "home" in America and that he will continue his lively interest in the development of the Rochester Philharmonic Orchestra, his first musical love in this country. No conductor could live with a city as Mr. Goossens has lived with Rochester for the last eight seasons without wrenching many tenderly nurtured associations upon leaving for other fields.

In a way Mr. Goossens' departure means the end of a chapter in the musical development of the city. It will be impossible to think of the Rochester Philharmonic Orchestra without thinking of the one who took it when it was still in swaddling clothes and reared it to impressive, robust musical stature.

In Cincinnati Mr. Goossens will find an orchestra in the prime of its powers, an orchestra classed with the few finest in the country. He will find there enlarged opportunity, and for this his Rochester friends will sincerely rejoice. That he will return often to Rochester to watch the orchestra here, and perhaps now and then to hold the baton, is taken as a matter of course. Mr. Goossens has done a great deal for musical Rochester, more than any other musical personality of the last decade, and his future will be in a peculiar sense the concern of this city.

The going of Mr. Goossens will mean a significant change in the policy under which the Rochester Philharmonic will operate. This is already indicated in the announcement that Fritz Reiner, whom Mr. Goossens is succeeding in Cincinnati, will be guest conductor at the four opening concerts next season. Mr. Reiner is a commanding figure and a great conductor. If he is typical of the type of conductor who will be entrusted with the development of the orchestra, there need be no worry about the future.

less reader may by chance glance at our name when even that is forgotten.

Franklin needs no dictionaries to keep his name and fame alive. But it does need an occasional mention to remind us that he was, besides being a statesman, printer, writer and philosopher, also a musician. His inventive mind turned towards the improvement of his favorite instrument, the Armonica, or musical glasses, and he perfected it to such an extent as to make it practical.

The musical glasses, as most people know, consisted of nothing more complex than a series of tumblers of various sizes variously filled with water so as to produce a musical scale. By the use of more or less water each note could be tuned exactly to pitch, and the player moistened his finger tips and rubbed them around the edge of the glass, producing a delicate reed-like tone which has come down to us in the modern orchestra instrument, the celesta, though the tone of the celesta is not sustained.

Franklin set the glasses on edge and arranged them to revolve continuously by the action of a foot pedal so as to produce a sustained tone. This is interesting, but by far more interesting is the comment Franklin made upon musical matters, the surprising part of which is that it applies today just as it did a hundred and fifty years ago. In one of his letters, which he thought he was writing to Peter Franklin, but which he was really writing to the composers of America (and of the world), he says: "I like your ballad and think it well adapted for your purpose of discountenancing expensive foppery and encouraging industry and frugality. If you can get it generally sung in your country it may probably have a good deal of the effect you hope and expect from it. But as you aimed at making it general, I wonder you chose so uncommon a measure in poetry that none of the tunes in common use will suit it. Had you fitted it to an old one, well known, it must have spread much faster than I doubt it will do from the best new tune we can get composed for it."

"I think, too, that if you had given it to some country girl in the heart of the Massachusetts, who had never heard any other than psalm tunes . . . or old simple ditties, but has naturally a good ear, she might more probably have made a pleasing tune for you, than any of our masters here . . ."

"Do not imagine that I mean to depreciate the skill of our composers of music here; . . . but, in the composing of songs, the reigning taste seems to be quite out of nature, or rather the reverse of nature."

In a letter to Lord Kames he writes: "I only wished you had examined more fully the subject of music and demonstrated that the pleasure which artists feel in hearing much of that composed in modern taste is not the natural pleasure arising from

melody or harmony of sounds, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers who execute difficult things."

It is not necessary to point out how all of this applies to our composers of present day America—except those that are scornfully called "popular." It applies equally to the modernists of all Europe. Where is the composer who is writing for the people or thinking of the people when he writes? The one idea seems to be the high-brow audience or the small audience gathered on the principle of mutual admiration.

Old Ben Franklin was wise in his generation, and so filled with the spirit of common sense and logic that what he said then is true now and will no doubt be equally true a hundred years from now. But, though it did not bring about a complete reform, it may have helped some few to see the light. And it may help some of our twentieth century composers to see the light, too. Let us hope so!

Roxy a Medalist, and Rightly So

The award of the biennial medal of the music division of the New York Federation of Women's Clubs to "Roxy" (S. L. Rothafel) is unquestionably well merited by the popular director of the theater which bears his (nick) name.

When Roxy opened his magnificent picture palace not quite four years ago he installed a first class symphony orchestra in it, engaged eminent conductors, and ever since has been giving hundreds of thousands of people each year the opportunity of hearing the best music at minimal prices of admission. It seems a safe assumption that only a very small proportion of these patrons of the Roxy Theatre attend, or are able to attend, the symphonic and other types of concerts given in the regular concert halls of the city, not to mention the opera. Thus Roxy is instilling in the masses an understanding of and a love for the best there is in music.

His series of Sunday morning concerts for the benefit of unemployed musicians is the latest of his signal achievements. To his own admirable orchestra of 125 he has added 75 out-of-a-job musicians, donated the use of his theater and enlisted the aid of famous soloists, with the twofold result that vast audiences are being edified, and really appreciable aid is being extended to hard pressed musicians.

The ladies of the Federation of Women's Clubs (a sisterhood 100,000 strong) have indeed made a wise and just disposition of this year's honor medal, to a man whose indefatigable work in the cause of real music redounds to his lasting honor.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

More Anent Star Spangled Banner

Glen Ridge, N. J., January 11, 1931.

Editor, Musical Courier:

I have been much interested in the comments of C. A. Strong and C. J. Nagy on the article I wrote for the December 6 MUSICAL COURIER on the subject of the Hewitt Star Spangled Banner setting.

Messrs. Strong and Nagy feel that I have done them an injustice, and created a wrong impression among your readers by not stating that the copyright line on their photostatic copies was intended to cover the historical sketch on the fourth page of these copies. In their letter to you, Messrs. Strong and Nagy fail to mention that the line "Copyright, 1930, by C. A. Strong and C. J. Nagy" appears twice on the copies they have printed and distributed—once on page 4 under the historical sketch, and again on page 1, under the first page of music. Surely this gives the impression that they intended to copyright both the music and the historical sketch.

I agree with the gentlemen that the matter of who owns the first edition is of little consequence. As to which of the two copies is from the first edition, I am content to rest my case on the evidence discussed in my original article.

Very truly yours,
JOHN TASKER HOWARD.

An "Obscure" Singing Teacher Writes

Cincinnati, Ohio, January 10, 1931.

Editor, Musical Courier:

As an interested reader of your splendid and well named MUSICAL COURIER I wish to pen my appreciation of the several articles written during the past year on Voice Problems.

Indeed, I feel that I can truthfully and modestly say that I know of no one who can judge these various pedagogues and their methods better than I.

And doubtless you will look at the signature of this letter and say, "Who is she?" I'll answer—an obscure singing teacher in the Middle West, who has reached middle age, and unknown. But I have studied with twenty-one (count 'em) well known voice teachers from Denver to Paris and every known so called method. Do you wonder at my obscurity?

Starting out in life with an unusual talent for the piano and a promising voice, of beautiful timbre, after studying piano and concertizing locally in and around Chicago, at the age of fifteen I began studying voice with a very careful teacher. He was limited as to tone production and his taste was nil, so after my first or second song, I quit. The material selected gave me a decided pain—Flee as a Bird to Your Mountain—and I had been raised on My Mother Bids Me Bind My Hair and such lines of lyric beauty.

If I had continued with this painstaking, careful teacher, who taught one how to sing, not simply vocalize, I might have achieved the fame and name the critics said I was headed for.

Next, I landed in the studio of a woman of large proportions who explained in detail

the working of the bellows, glottis, soft palate, larynx, antrum, and all other paraphernalia. She saw a grand opera career for me, so I draped myself on chairs, sofas, and lay flat on the floor to vocalize and sing my repertoire. "All opera stars have to learn to sing in all sorts of positions," she explained, and I kept on nah, nay, neeing, lying uncomfortably on a hard and unyielding floor.

Then I went to a young man, a tenor of note in Chicago, and he took me through a series of hissing like a snake to get breath control, and trying to blow my breath slowly at a lighted candle without extinguishing it, and gave me some Italian exercises to sing. I also used the word "see" before each vowel—see ah see o see oo—when vocalizing. After learning to sing with great effort Tosti's Goodbye, I had to make good the text of the song, because of the depleted finances of our family.

Several well known voice teachers offered me scholarships, but I was pretty well discouraged by this time and my voice had lost its freshness. Nevertheless, I was determined to sing and started out this time with a teacher who believed absolutely in singing from the diaphragm. I pushed in those reluctant muscles and shoved them out, counting out loud, one, two, three, four, etc., and I became so alarmed when I approached a high note that my throat closed completely and I emitted a choking shriek. The dear man used to place his fingers in his ears and shriek back, "Horrible, my dear young lady! If it were not for a few rich notes in your middle voice I would tell you to quit at once." I wept at every lesson and again my courage failed and my pocketbook at the same time.

At this time I was appointed assistant piano teacher in a boarding school in a well known city of the west, and in exchange for my voice lessons I played accompaniments for a voice teacher whose son has a world-wide reputation in his particular field (or desert?) in music. Here I developed a contralto voice, lost all tones above the fifth line and sang the sob sister stuff written those days for those rain barrel contraltos.

Back to Chicago! I was a homesick girl of eighteen and my voice a tragic wreck. No one asked me to sing at social gatherings, it was always "Play, Jeanne," and I was heartbroken.

A position took me to the capital city of one of the best states in the Union. Here I studied with a violinist-voice teacher, a brilliant violinist, who ruined a finger in some way while studying in Germany and turned vocal teacher with a view to teaching that much abused art in the States. After three months' lessons I was trying to master "Piano, Piano" from Freischütz and oh! how I suffered. A good pianist, always, with absolute pitch, my flat shrieks above F sent me into hysterics.

I gave up then and took the advice of my family, went to the best institution at that time in the United States to study and specialize in Public School Music.

I again took up voice and this time the teacher pronounced me a Dramatic Soprano gone wrong, and commenced to tell me to soften my chest, drop my backbone, smile, lifting the eyebrows, and show my teeth and sing Tah Tay Tee on each tone for breath control. We began. I had been taught the

antithesis to this method and tried to remember her directions plus the former admonitions about diaphragm, flat tongue, antrum, soft palate, and when I rose to the height of High B flat—on Tah Tay Tee—I burst into floods of tears. My voice was gone.

From here I went to Detroit, and there took up the arduous task of putting E 4th space in my singing voice with a teacher who had me sing Mo-No-Ko-Bo for six months and humming exercises.

Let me pass on quickly the rest of my experiences. I have been taught the "voice center" method and had it not been for a sensible exponent of the Garcia Viardot tactics, I would be relegated to the ash heap.

A woman in Chicago carefully undid the knots in my voice and despite my terrible vocal experience I have evolved an easy and natural way to sing, and the greatest happiness of my life is to have a pupil of mine go to Maestros of note and have them say, "My dear young person, you have absolutely no vocal faults to correct."

May the voice experts pursue their merry way and "Peace be unto them."

JEANNE KREMER.

"Myra" Not "Mera"

New York, January 10, 1931.

Editor, Musical Courier:

In your issue of January 3 you had a little article on your editorial page, which evidently was an answer to an inquiry, saying that Myra Hess did not pronounce her name as it is spelled but as if it were "Mera." Your authority is not so good, as the name is pronounced exactly as it is written, with a "y" and not "e." I think that I am a better authority as I brought Myra Hess to this country eight years ago and have been her manager ever since, and I believe that I shall be as long as she is willing to come to America.

With many thanks for your kind attention to this correction in your valued publication, I remain,

Gratefully yours,
ANNIE FRIEDBERG.

Probably a Butchers' Slaughter

Paris, France, December 23, 1930.

Editor, Musical Courier:

Many thanks for reviewing, in your issue of December 13, my trifling History of Opera in England. Oddly enough, it has sold well in my native land, where little beyond cricket, football, porridge, whiskey and going to church, is understood. A London female informs me, in childish handwriting, that I ought to be "burned at the stake." Probably a butchers' slaughter.

GEORGE CECIL.

Carl F. Lauber Music Award 1930-1931

Competition for the Carl F. Lauber Music Award for the current year will close on February 28. All manuscripts to be entered must be in the hands of the Provident Trust Company of Philadelphia, the Trustee, 1632 Chestnut Street, Philadelphia, by that time.

The competition for this Award is open to all regularly enrolled students in public or private schools and colleges in the Philadelphia district (within twenty miles of City Hall), or regular students with recognized teachers or studios of music, who will not have passed their twenty-second birthday on March 1, 1931. Those who have won the Award in a previous year are not eligible to compete again.

The Award consists of a medal and cash,

amounting to about \$200 for the current year, and is given for excellence in the composition of original music. No restrictions are imposed as to the length or form of the compositions, although more consideration is given to the musical thought expressed than to the form which it takes.

The Committee of Judges consists of Henry Gordon Thumber, Chairman, Nicholas Douthy, and H. Alexander Matthews. They will announce the winning composition about April 15, 1931. Manuscripts will be held by the Trustee for thirty days after that date and may be called for during that time.

It was the late Mr. Lauber's hope, in leaving a fund to provide for this Award, that it would be of assistance in bringing to light young composers of ability and encourage them to continue their efforts.

What do you wish to Know?

Questions for the Teacher to Decide

Will you be kind enough to answer the following two questions? (1) I am a dramatic soprano studying voice. Due to great flexibility I am able to sing coloratura very well and for this reason my teacher gives me a great many coloratura arias. Is this advisable? I have been studying for three years. (2) Critics have called my voice a brilliant one, but there are times, sometimes weeks at a time, when the voice "slumps" and is only good. What causes this? Has the voice production anything to do with it?—E. K., New York.

(1) Only a capable teacher can answer this question. If you have a capable teacher you had better take his (or her) advice; if not, you had better get another one. (2) The same applies to this question. It is possible that the "slump" is the result of fatigue, but if your teacher is reliable he should be able to tell you this. You cannot get information of this kind by correspondence, because the voice must be heard and the entire case thoroughly known before any opinion is justified.

A SECOND-HAND MUSIC SHOP

Do you have the name and address of any shop in New York which sells second-hand music? A former music teacher, with a large library of music, has asked me to get this information for her.—F. K., Bloomington, Ill.

You might try the Half Price Music Shop, 331 West 57th Street, New York.

RE N. F. M. C. YOUNG ARTISTS' CONTEST
Will you please send me some information in regard to the National Federation of Music Clubs contest which is held in the spring?—J. M., New York.

The National Federation of Music Clubs recently announced its Ninth Biennial Contest for Young Artists. Prizes of \$500 will be awarded to the winner in each of the following classes: women's high voice, women's low voice, men's high voice, men's low voice, piano, violin, cello and organ. There also will be a special opera prize for women's voices, to be known as the Civic Concert Service \$1000 prize. This prize has been given by Dena E. Harshbarger, president of Civic Concert Service. A list of test numbers and all the details of this contest may be had upon request from Florence Otis, 155 East 47th Street, New York.



"Why all the mob over there?"
"Tsk Tsk! Haven't you heard? OPERA IS DYING!"

THE CAREER OF A SUCCESSFUL MANAGER

How Roland R. Witte Built Up a Great Concert Business in the Middle West—World-Famous Artists and Organizations Booked—Originator of Matinees for School Children

Fifteen years ago a trim, firm, business-like young Kentuckian joined the faculty of the Kansas City-Horner Conservatory as instructor in voice. He was moderately tall, blonde, good-looking, personable, in fact was considered an ideal addition to the forces of that institution, one of the largest and finest in the entire country.

But entirely unknown at the time, back in 1915, when this likeable chap from the Blue Grass country walked into the office of Charles F. Horner, there also entered that office one of the future concert managers of the country, both one and the same man, Roland R. Witte.

While it was the duties of Roland Witte to instruct the ambitious in the art of singing, and he being a deep student of the art himself and having high hopes of an operatic career, there soon cropped up in his mind an idea which was, with the help of the war, to change the course of his star.

He had been with the conservatory but a short time when he sensed the crying need of a mid-west concert bureau. At about the same time he saw that the war had robbed him of his chance to go to Europe to study for opera. (In the opinion of the interviewer the operatic stage lost a noble addition to the roster of its baritones, and at the same time the concert management field gained one of the most forceful members it possesses today).

Therefore, Roland Witte resigned his position as a member of the faculty of the conservatory, and, with Charles F. Horner, organized the Horner-Witte Concert Bureau. It took several months to consummate the complete organization of the firm, and in 1917-18 the first deliveries of artists and attractions were made.

The general territory for the firm was the entire central part of the United States, but the new firm was not hide-bound as to its

enterprises and soon had tours going from one end of the country to the other.

One of the first contracts to be negotiated was with John Philip Sousa and his band for a trans-continental tour playing concert engagements only. Director Sousa was openly skeptical about the success of the venture and for some time could not be led to believe that the general public would accept him on that basis.

After considerable persuasion Mr. Witte convinced the grand old man of marches that the venture would be successful and the tour was booked. It was not only successful—it was almost phenomenal, and definitely established the Sousa organization as one of the outstanding concert attractions of the country, presenting programs of unquestioned worth and tremendous popularity, a popularity which has increased in large proportions during the ensuing years.

The promotion of the Sousa tour was a typical example of the initiative of Roland Witte and in the same category of striking undertakings comes the tour of the Tipica Orchestra of Mexico under the direction of Juan N. Torreblanca which is now in progress. But of that more below.

On this Sousa tour in 1919 the school children's matinee idea was established. It was soon to become popular all over America, but up to that time it seems never to have been done regularly by any traveling organization. On that tour, however, almost all of the matinees were devoted especially to school children, and they were tremendously successful. Another innovation of Mr. Witte was the bringing to Kansas City in 1920 one of the first outstanding master class teachers, Leopold Godowsky. There were held in Kansas City two extremely successful master classes by Mr. Godowsky, one in 1920 and one in 1921. From that time until now Mr. Witte has brought regularly to Kansas City every summer some outstanding teacher. Among these was Schumann-Heink in 1928 and 1929, bringing music students to Kansas City from Denmark, Canada, and from some thirty-five of the forty-eight states in the Union. Mme. Schumann-Heink had more than 200 in her first master class and almost as many in her second.

This great singer was placed under the mid-west management of the Horner-Witte bureau the season after the Sousa triumph and was so pleased with her association with the firm that she became a "permanent institution" with them until her farewell tour of 1929.

The presentation of these two stellar attractions was followed by the appearances under the Horner-Witte banner of such outstanding artists and organizations as Rach-



ROLAND R. WITTE,
the head of the Horner-Witte Concert Bureau.



maninoff, Pavlowa, Richard Strauss, Kreisler, Galli-Curci, Paderewski, the Russian ballet, the Minneapolis Symphony Orchestra, the San Carlo Grand Opera Company, as well as several hundred of the standard concert artists and attractions.

Associated with Mr. Witte at the present time in the bureau is Lucius Pryor, tour director and associate business manager; Mrs. Myrtle Jones, secretary-treasurer of the firm; Sarah Lechtman, personnel director and manager of the Kansas City office, and Murl Springstead, head of the booking forces.

Of the growth of the business Mr. Witte says: "The road has by no means been strewn with roses; we have encountered about every obstacle known to the concert manager, and so far have surmounted them. But I have always been a person with a more or less one-track mind. Once I have formed an opinion of an artist or an attraction and weighed carefully its worth as a concert presentation I can seldom be swayed from that opinion."

"As an example, a year ago in October I expressed the intention of undertaking an American tour of the Torreblanca Tipica Orchestra of Mexico. I was advised against the venture by my closest friends and business associates. In spite of their very logical reasons why it should not be done, and they almost made me think it was foolish, I went ahead with my plans to present this superb attraction to the American public. I am happy to say that the Tipica Orchestra is enjoying one of the most successful seasons

ever experienced by any concert attraction to tour the country."

The success of the Tipica tour is but a repetition of the success of the Sousa tour years ago—it couldn't be done but was done, and the vision behind it was of a greater breadth than anyone at first realized.

But what of the future of the concert business as seen by this energetic young man?

Of that he says: "It seems to me that the future of the concert business in the United States lies in the hands of the all-powerful 'average man,' the layman."

"He cares but little about Brahms, Beethoven and Bach. He wants something he can understand. He wants tunes, melodies, rhythm—not jazz, mind you—but something which will send him home with pleasant memories of an understandable evening spent in the theater, auditorium, or concert hall."

"The future test of the concert program numbers is—have they quality and are they easy to listen to?"

For almost fifteen years Roland Witte followed a policy of compromise conformation to the tastes and desires of the people of the Mid-west. There are few managers today who have a more sensitive finger on the pulse of their public than he. He is young, yes, but also experienced; and, what is more, he has the courage and the initiative to undertake bold ventures, and, with the assistance of a highly trained and seasoned staff, brings them to brilliant conclusions.

A year ago Mr. Witte purchased Mr. Horner's interest in the Horner-Witte Concert Bureau, and since that time has conducted the business alone. P. F.

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Copeland on Musical Understanding

George Copeland, pianist, is of the opinion that the music lover who, from a technical standpoint, "doesn't know what it is all about," but who has an instinctive love of music, really derives more pleasure from a well played concert than does the educated critic. In other words, Mr. Copeland believes that those whose reactions to music come through their emotions, perceive more of its beauty than do those who listen academically.

"A person who feels that he does not 'understand' the music," says Mr. Copeland, "should by no means feel inferior to those who think they do. When one completely understands a thing, he is through with it. In this present age there are only too few mysteries left us. And it is mystery alone that keeps the imagination alive, and inspires the creation of fresh things."

"The 'understanding' that one should wait for is the meaning that the music has for him individually, and if he does not 'get' something from a composition the first time he hears it, he should hear it played again and again, until it takes on for him a personal significance."

Philadelphia Orchestra Plays Borodin Work

Chamber Music String Simfonieta Gives Second Concert—Curtis Institute Program

PHILADELPHIA.—Another exceptional program was given by the Philadelphia Orchestra under Ossip Gabrilowitsch at the regular concerts of January 9 and 10.

Weber's Overture Euryanthe was the opening number and was finely read and played. Especially lovely was the Largo, played by eight violins with a tremolo of the violas.

Then followed the Fourth Symphony of Beethoven, which is heard comparatively seldom, though it abounds in wealth of musical values. To this, Mr. Gabrilowitsch gave a remarkably fine interpretation and the orchestra an equally fine performance.

Comedietta by Graener was a novelty to Philadelphia, never having been given here before. It was interesting and quite pleasing. It suggests a series of kaleidoscopic views of numerous episodes. The orchestra played it splendidly and the audience received it with enthusiasm.

The Polovetzian Dances from Prince Igor by Borodin formed a very colorful close to this program. They were given with a fine degree of verve, which brought the concert to an end in a blaze of sound. Conductor and orchestra were warmly applauded.

ABRAM CHASINS IN FACULTY CONCERT

Abram Chasins, pianist-composer, presented the fifth faculty concert of the current season at the Curtis Institute of Music, in Casimir Hall on January 8. As usual, the hall was filled almost to overflowing, with eager, enthusiastic students, members of the faculty and a few invited guests.

Mr. Chasins' program was vitally interesting, beginning with the Chromatic Fantasy and Fugue in D minor by Bach. To it, the soloist gave a serious, thoughtful interpretation and superb performance.

Following this, were the Variations Serieuses by Mendelssohn, in which a notable control of dynamics and technical facility of a high order were features.

The next group was of double interest, as it included some of Mr. Chasins' own compositions. Fairy Tale, which was given its first performance anywhere, proved a whimsical, and decidedly pleasing addition to the piano literature. Six Preludes were equally good, and drew prolonged applause.

The Godowsky transcription of Strauss' Ständchen was beautifully done, as was also the Rachmaninoff transcription of Kreisler's Liebeslied. These also were extremely popular.

The final group consisted of Chopin numbers—Six Preludes, the exquisite Nocturne in D flat major, and the Scherzo in C sharp minor. These revealed some of the finest points of pianistic achievement, ranging from the fury of some of the Preludes to the utmost delicacy of the Nocturne. Mr. Chasins' playing was superb, throughout, and aroused the greatest enthusiasm in his audience.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonieta, Fabien Sevitzyk conductor, gave its second concert of the season in the Ballroom of the Bellevue-Stratford, on January 7, with Horace Alwyne, pianist, appearing as soloist.

The first part of the program was devoted entirely to works of Bach. The first number was the Brandenburg Concerto, No. 3, in G major. Its two movements, both Allegro, were beautifully read and played, the ensemble work of the group being especially fine.

Next came Seven Partitas, in F minor,

originally written for organ, but cleverly transcribed by Mr. Sevitzyk, and given for the first time anywhere in this form. They were glorious in content and extremely interesting in this arrangement.

The Concerto in D minor closed the first half of the program, and added new laurels to Horace Alwyne's excellent reputation. Mr. Alwyne played this difficult number with technical finish and fine artistry. The Adagio was particularly beautiful and formed a striking contrast to the brilliant closing Allegro. The performance was received with warm enthusiasm by the audience.

A work entitled Partita No. 1, by Antonio Veretti, was also given a first performance at this concert. The composition is really a suite, consisting of five movements, Preludio, Scherzo, Aria, Fugato and Finale, of which the last three are particularly impressive and pleasing. The Simfonieta made them doubly interesting by their splendid performance.

A Suite by Pilati closed the regular program. Mr. Alwyne played the piano part, which is used as one voice of the ensemble, yet in places it amounted to solo proportions. In this Mr. Alwyne further demonstrated his pianistic ability, both as to ensemble and solo work. The Suite is charming, with its sane use of modern harmonies and intervals. Parts were extremely beautiful, and all were interesting. Again Mr. Sevitzyk and his group of musicians acquitted themselves nobly—calling forth such applause that they played two little Russian numbers as encores, a Berceuse and Dance.

M. M. C.

Mrs. H. H. A. Beach's Symphony to Be Heard January 25

The Manhattan Symphony Orchestra, Dr. Henry Hadley, conductor, will perform the Gaelic Symphony by Mrs. H. H. A. Beach at the January 25 concert at Mecca Temple.



Lomax Studio photo

MRS. H. H. A. BEACH

New York. This work, her opus 32, was first played by the Boston Symphony Orchestra under Emil Paur, and later in both Leipzig and Hamburg, winning instant recognition. It is in four movements, Old Irish melodies permeating two of them, and there is genuine interest in the forthcoming performance.

As pianist and composer Mrs. Beach has brought renown to American womanhood, her debut at the age of sixteen and her appearance at seventeen with the Boston Sym-

phony and Theodore Thomas orchestras bringing her prominently before the public. Choral works and complete services, many songs (The Year's at the Spring, Ecstasy, etc.), piano pieces, anthems, sonatas and ensemble works have made her name familiar. The MUSICAL COURIER once said: "her gifts lie in a spontaneity of inspiration which brings to the subject matter in hand a freshness and originality that stamps each composition an individual masterpiece in its own way."

National Opera Club Program

Baroness Katharine Evans von Klenner, founder-president of the National Opera Club of America, following the announced slogan, "An American Composer Represented on Every Program," presented songs, an oratorio solo and ensemble music by Horatio Parker at the last affair. Nevada Van der Veer sang People Victorious (Hora Novissima) with glorious tones of both volume and color, with Elsie Luker at the piano, enthusiastic applause leading to an encore. The Betty Gould Trio played two movements from the Trio in A minor, melodious, graceful music, well performed. Susan Hawley Davis gave a talk on Parker and his compositions. Mrs. Horatio Parker made a few remarks anent her deceased husband, and Clara Korn also played a tribute to his memory. Baroness von Klenner and Yvonne de Treville spoke of Operas of India, of which there are many, and youthful Berenice Alarie sang the Indian Bell song (Lakme) and Romance, both in a manner which captivated everybody; her ease of singing, trill and extreme high tones are quite remarkable, applause leading her to sing the waltz song from Romeo and Juliet. Lucille Brodsky was at the piano. Louis Rigo Bourlier, French baritone, sang the beautiful solo, Lakme, ton doux regard, and received due meed of applause.

During an intermission President von Klenner mentioned the seventeen continuous years of activity of the National Opera Club, spoke of the prize to be given for opera librettos, and told of other interesting club matters. The annual mid-winter opera and dance will be given Thursday evening, January 29.

La Forge-Berumen Studio Notes

Mary Lawrence, American soprano, recently gave a splendid performance of the role of Gilda in Rigoletto, in Stamford, Conn. Miss Lawrence, Milford Jackson (Rigoletto), Maria Halama (Maddelena), Mary Duncan Wiemann (Giovanna), Le Roy Weil (Monterone) and Mabelle Patterson (Countess Ceprano) are all pupils of Mr. La Forge and were a credit to him and to his method of voice production. The audience was enthusiastic and the young artists were called before the curtain many times.

The La Forge-Berumen Studios gave a concert at the Bowery Mission on December 30. Maria Halama, soprano, was heard first; she has a pleasing voice and a charming stage presence. V. Divina was her excellent accompanist. Laura La Forge sang several numbers, displaying beauty of voice and artistic style. Nathaniel Cuthright gave great pleasure with two groups of miscellaneous compositions. Erin Ballard accompanied the last two mentioned singers in impeccable style.

Nathaniel Cuthright, tenor, gave the La Forge-Berumen Musicales over WEAF on New Year's Day. He was assisted at the piano by Marion Packard. Mr. Cuthright gave a fine performance. Miss Packard was a tower of supporting strength.

Harold Land to Broadcast

By special arrangement with the music department of the College of the City of New York, Harold Land, baritone, will sing a program of Schubert songs over station WNYC on the evening of January 28 at

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7:55. Prof. G. Arthur Wilson of the college music department will introduce the baritone to the radio listeners and will play Mr. Land's accompaniments. This will be the concluding program of a series of educational programs sponsored by the college and dealing with great composers.

Mary Wigman's Recitals

After dancing to her sixth capacity audience in New York City, Mary Wigman appeared in Chicago, Boston, and one or two other cities, returning for her seventh recital, at Chanin's Theatre, Sunday evening, January 25. A later New York appearance is scheduled for Carnegie Hall, Saturday evening, January 31.

There is no mistaking the genuine enthusiasm of the ovations that bring Miss Wigman back again and again to acknowledge the applause at the close of her programs, and which invariably compel her in the end to repeat the concluding dance. Interesting changes in program will feature Miss Wigman's later New York recitals.

The following telegram was received at the New York office of S. Hurok, manager of Mary Wigman, high priestess of Germany's Tanzkultur, following the dancer's appearance at Orchestra Hall, Chicago, on January 16: "Wigman performance at Orchestra Hall last night entirely sold out and thousands turned away unable to gain admission. Most brilliant audience of the season. Never before witnessed such an ovation as last night, public shouting bravo for fifteen minutes. Dancer forced to repeat last number of program. Beautiful newspaper reviews. Must have Wigman for two return dates soon as possible. Congratulate you on your wonderful attraction. (Signed) Bertha Ott, Inc."

Fontainebleau Alumni Concert

A concert of French music will be given by alumni of the Fontainebleau School of Music, January 27, at the Architectural League, New York.

Sponsoring the concert will be Walter Damrosch, who, with the cooperation of the French Government, founded the school eleven years ago, and Mrs. Damrosch; Mr. and Mrs. Francis Rogers, Emily Gilbert, Georges Barrere, Charles K. Carpenter, Mr. and Mrs. Harry Harkness Flagler, Mr. Blair Fairchild, Mrs. Melbert B. Cary, Jr., Gerald Reynolds, Mrs. Christian R. Holmes, James Francis Cooke, Mrs. George Montgomery Tuttle, Hon. Robert Underwood Johnson, Mrs. J. West Roosevelt, Samuel A. Tucker, Mrs. William T. Carrington, Mrs. Walter Damrosch, Mrs. Robert W. Paterson, Ernest Peixotto. These are members of the American Committee of the school, whose object is to give each summer 200 promising young American music students the benefit of instruction by leading French musicians at Fontainebleau palace.

Russell-Fergusson Sings at A. E. Reception

Heloise Russell-Fergusson sang at the Irish Theater in New York at the reception for A. E. (George Russell) on Sunday, January 11. She sailed for England on the SS. Paris on January 17.



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Music Notes from Coast to Coast

Buffalo, N. Y. The Philharmonic Concert Company, under local management of Sarah B. Berry, brought John Charles Thomas, noted baritone, for an evening recital in Consistory Auditorium. A highly enthusiastic audience attended. Many encores were added in response to the rapturous applause.

The distinguished Spanish pianist, Jose Iturbi, made his first bow to a Buffalo audience in Elmwood Music Hall, under the local management of A. A. Van De Mark.

The Buffalo Symphony Society introduced at its last concert, given in the auditorium of the State Teachers College, the Compinsky Trio, comprising Sara, pianist; Manuel, violinist; and Alex, cellist; sister and brothers, whose sincerity of purpose and fine feeling for the musical content of the Beethoven, Brahms and Franck trios won the hearty approval of the audience, who insisted upon encores.

The Buffalo Orpheus gave its first concert of the season in Elmwood Music Hall. Seth Clark conducted a small orchestra, Ethel Fox was the soprano soloist, and Eva Rautenberg the accompanist. The chorus sang with its usual spirit and precision, winning hearty applause from the audience. Miss Fox' French aria and shorter songs in English demonstrated her lovely voice and charm of manner, winning much favor. She was enthusiastically recalled and responded with encores. Eva Rautenberg proved herself an accompanist of unusual ability. Among the orchestral numbers was the charming Fleur de Lis of Herman E. Schultz, who was called upon to acknowledge the applause of the audience.

The Pro Arte Symphonic Choir, under the leadership of Arnold Cornelissen with Mildred Laube Knapp, harp soloist, gave its first concert of the season in the ballroom of the Consistory. Frances Engel Messersmith was the efficient accompanist. The choruses were well sung and incidental solos were given by several members. Miss Knapp's harp solos are always enjoyable for beauty of tone and musicianly interpretation, and she was called upon for additional numbers.

Five Chromatic Club members gave a Saturday afternoon recital, the participants being Edna Hedrick, soprano; Eva Rautenberg, pianist; Mildred Laube Knapp, harpist; Elsie Kennedy, pianist, and Ethyl McMullen, accompanist. Eva Rautenberg's piano solos merited the enthusiastic applause accorded them and she was recalled to play an additional number. Edna Hedrick contributed to the program four beautiful Tirinelli songs which she studied in Italy, singing them with convincing authority and insight. Her attractive personality added to her success. She also granted an encore, in response to hearty applause. Miss McMullen's accompaniments were, as is always the case, exceptionally fine. The Christmas program had as participants a selected chorus of women's voices, under the direction of William Gomph, with Eva Rautenberg at the piano and Eleanor Morgan, harpist.

The executive board of the Choral Club extended invitations for a tea and musicale given in honor of the new president, Mrs. Charles K. Warren, in Hotel Statler. The program, under the direction of Mrs. E. E. Larkins, was presented by Adelaide Thomsson, soprano; Florence Todd, contralto, and Alexander Joseffer, pianist, with Frances E. Messersmith, accompanist. The large number of guests thoroughly enjoyed the occasion, and many were the good wishes extended to the club for its season's activities.

The concert given by the club in Hotel Buffalo ballroom was enjoyed by a large audience, the admirable program under the direction of Harold A. Fix, Frances E. Messersmith, accompanist; Jan Wolanek, violinist, with Beth Bowman Wolanek at the piano, being enthusiastically applauded. Incidental solos were sung by Lillian Veatch Evens, and a trio comprising Adelaide Thomsson, Marion McKenzie and Florence O'Day varied the program.

Among the churches presenting special music for the holidays were St. John's Episcopal Church, of which Robert Hufstader is organist and choirmaster. Solo parts in the Holst Fantasy were sung by Jessamine Long, Emily Lissner and William Breach, violin and trumpets assisting in the service.

First Presbyterian Church, with Clara F. Wallace, organist and director, solo quartet comprising Florence Ralston, Hazel Denny, Waldo Fellows, Harold Ames and chorus gave an elaborate service, which was also broadcast.

Church of the Redeemer—with R. Leon Trick, organist; Louise Sleep, Emily Linner, Walter Moll, Carl Naish, solo quartet—participated in the pageant.

The Lafayette Avenue Presbyterian Church sang a portion of Handel's Messiah, a large chorus participating, and the following soloists: Ragnhild Ilde, Geraldine Ulrich, Kenneth Hines and George Clapham with William J. Gomph, organist and director.

The united chorus of the Lafayette Presbyterian and Kenmore Methodist churches presented an enjoyable program of sacred music recently in Lafayette Church, the incidental solos being sung by Ragnhild Ilde, soprano, with fine effect.

First Methodist Church presented a cantata under the direction of James Aughton, Marion Tindell, organist, Mrs. Duthie, soprano, C. W. Baker, pianist, Charles Mott, tenor, George Torge, baritone, with guest soloists participating.

Plymouth Methodist Church, with Frank Watkins, tenor and choir director, junior choir and solo quartet, gave an excellent program of special music.

Marguerite Davison issued artistic invitations to a unique recital entertainment given in her studio by some of her piano pupils. La Boite de Jou-Jou, a musical fantasia, proved a delightful affair, enjoyed alike by participants and audience.

Mildred Pearl Kelling issued invitations to a piano recital given by her advanced pupil, Margaret Kittinger, in the Town Club. The music room was filled to capacity by friends of the participant, and many interested musicians. With her poise and charm of appearance she created a very favorable impression and was the recipient of many flowers.

A group of Helen Caster's vocal pupils gave a recital in the Chapter House, Fred Caster, cellist, and Cecelia Roy, accompanist, assisting. All acquitted themselves creditably and the program was greatly enjoyed by the audience.

The Music Study Club's recent meeting at the home of Mrs. Raymond Wattles was in charge of Mme. Blaauw and the topic presented, Brahms, The Man and His Works.

R. Leon Trick's pupils are enjoying a series of Saturday evenings of music study and performance, the Beethoven Pathétique sonata being the first subject of analysis. Herman Moss played the Grieg sonata.

Erich Ben presented a number of his pupils in recital in the Grosvenor Library music room, the students acquitting themselves with much credit to their instructor.

Mildred Kelling's piano pupils gave an enjoyable recital in story form in her residence studio in Wellington Road.

Piano and violin pupils of Winifred and Hortense Beck presented a successful program recently at their home in Wellington Road.

Mr. and Mrs. Frank Davidson gave a musicale at their home, some of their piano and violin pupils participating in an enjoyable program.

Edna Zahm, soprano, and Helen Oelheim, contralto, met with much success upon their appearance as soloists in a recent Ismaila Temple concert in Elmwood Music Hall.

L. H. M.

Oklahoma City, Okla. The Oklahoma City Symphony Orchestra, under the direction of Dean Frederik Holmberg, gave the initial concert of its seventh season on December 8 in the Fine Arts Auditorium of Oklahoma City University. This program was dedicated to the Oklahoma College for Women at Chickasha, Oklahoma.

The opening number, Fingal's Cave Overture, by Mendelssohn, held the rapt attention of the large audience with its imposing grandeur and mysticism.

In the Cesar Franck Symphony in D minor there was serene dignity, fire, fantasy and romance. The next group contained Grieg's Suite Sigurd, the Crusader, Bordhild's Dram. The Triumphal March was magnificently played. The program closed with a Fantasia from Puccini's opera La Boheme.

The soloist was Marisue Churchwell, dramatic soprano, singing Suicidio from La Gioconda, Hue's J'ai Pleure un Reve, and Floods of Spring by Rachmaninoff.

The Oklahoma City Symphony Orchestra, which is financed by its patrons and music lovers, will give four additional programs this season. G. A. D.

Omaha, Neb. Handel's Messiah, presented under the leadership of Dean N. J. Logan, of the University Conservatory of Music, with a mammoth chorus of about 1300 voices, was the most important of the recent musical happenings. The presentation took place at the Municipal Auditorium, with the assistance of about forty members of the Omaha Symphony Orchestra and a quartet of soloists which included Else Arendt, soprano; Lillian Knowles, contralto; Edwin Kemp, tenor, and Mark Love, baritone.

The immense body of singers, seated in terraced rows reaching well up to the top of the stage, was in itself a wonderful spectacle. An able organizer, Dean Logan has augmented his local forces by additions from a number of the adjacent towns in Iowa and Nebraska, and has devoted much time and effort to the drilling of the various groups. The results justified the pains, for the big Handel work sounded forth in a superb

majesty of tone; a tone skillfully controlled and moderated by the conductor.

The work of the orchestra was expertly done, and the singing of the soloists, three of whom were heard here a year ago in the same work, was up to their previous high standard. The performance was sponsored by the local Associated Retailers.

Fernando Germani, organist of the Augusteo, Rome, was presented here in a recital under the auspices of the local chapter of the American Guild of Organists.

One of the concerts for school children, given by the Omaha Symphony Orchestra, under the direction of Joseph Littau, was made up largely of music by Russian composers and included the Scherzo from the Fourth Symphony and the Nutcracker Suite by Tchaikowsky. Mr. Littau gave a short and instructive talk to the children. The series is being given in the Orpheum Theater and is sponsored by Juliet McCune, of the public schools.

Henrietta Rees, well known local musician and musical authority, is holding two concurrent courses of lectures at present. One series of ten lectures on general musical subjects is being given at the Omaha Club before an audience representing both the professional and amateur elements in the city, and the other before a smaller group at the residence of Mrs. W. E. Barr. Miss Rees speaks in a flowing, conversational style and enlivens her talks by anecdotes and witty remarks.

The Friends of Music enjoyed a program by the Junior League Glee Club, under the direction of Mrs. Douglas B. Welpont. Helen Pierce Turner contributed piano numbers.

J. P. D.

Pittsburgh, Pa. Ralph Banks, former Pittsburgh caddy at the fashionable Country Club, appeared in recital at Carnegie Hall, accompanied by Emilio Roxas, singing an old English group, a Mozart aria from "The Marriage of Figaro" and two sets of French and English songs. Superb diction marked his singing of the entire program. Strangely absent were the fine Spirituals that usually grace a program given by one of Mr. Banks' race.

The Pittsburgh Symphony Society inaugurating its fifth season gave the opening concert of the season at Syria Mosque before a sold-out house. Eugene Goossens, guest conductor, with his usual skill directed the men through a brilliantly played program comprising Brahms' Academic Festival Overture, Schumann's C major symphony, the Elgar Enigma Variations and Espana by Chabrier. Edward Johnson, Metropolitan Opera tenor, scored a triumph in arias from Louise, Lohengrin, and Pagliacci. There are several new faces at important posts in the orchestra which is thirty per cent improved over last year.

Alice Story, soprano, accompanied by Robert Young, was assisting artist at an organ recital of Dr. Koch. The latter included Evening Bells on the program in memory of the late Leo Oehmler who frequently participated as accompanist at these recitals.

At a Community Concert of the Irene Kaufmann Settlement instrumental and vocal numbers were presented by Robert Eichner, violinist; Ero Davidson, cellist; Janet Spangh, pianist; and Anna T. Kinkel, soprano, accompanied by Miriam Kinkel.

The Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch, appeared in two concerts at Syria Mosque. The outstanding efforts included the Rachmaninoff Symphony, No. 2, in E minor and Vaughan Williams' excellent Norfolk Rhapsody, both of which were played with artistic impres-

siveness. Dusolina Giannini, the golden throated soprano, was the soloist on both occasions, singing Weber's Ocean, Thou Mighty Monster, the Tchaikowsky aria Jeanne d'Arc, and a group of songs. The orchestra accompanied the arias while Molly Bernstein provided the song accompaniments. At both concerts Madame Giannini responded with encores, to enthusiastic applause.

A gift of \$100,000 has been made to the Stephen Collins Foster Memorial Fund by a prominent member of the Tuesday Musical Club who will not allow her name to be made public. The total amount subscribed to date is \$250,000, one half the sum necessary to erect the memorial. Contributions have been received from all parts of the country and from people of all ages in the various walks of life. The memorial will be erected on the University of Pittsburgh quadrangle. It is expected that ground will be broken on July 4, 1931, Stephen Collins Foster's natal day.

Helen Greenwood, soprano, and artist pupil of Frances Gould Lewando, accompanied by Virginia Brown Wilharm, appeared in recital before the Ingomar Women's Club in a program of American and English songs.

The November Meeting of the Musicians' Club was held at Valentino's Food Emporium. The guest speaker on this occasion was Harvey Gaul who told of the musical condition in Palestine where he was a visitor a short time ago.

R. L.

Portland, Ore. Large crowds are assembling at the Public Auditorium to hear the Portland Symphony Orchestra, Willem van Hoogstraten, conductor. Schumann's Symphony No. 1 opened the program. It was a concert of striking excellence. At a later one, Conductor van Hoogstraten programmed the Berlioz Symphony Fantastique.

Maier and Pattison, "that matchless team," favored Portland with another brilliant concert, playing under the management of Steers & Coman.

Featuring Kalinnikoff's Symphony No. 1 in G minor, the Portland Junior Symphony Orchestra opened its seventh consecutive season in the Public Auditorium. The organization also played works by Weber, Humperdinck, Jarnefeldt and Glinka, arousing great enthusiasm. It was a big night for Conductor Jacques Gershkovitch and the boys and girls of the orchestra. Mrs. Elbert C. Peets remains as manager of the organization, which has a complete instrumentation.

Michel Penha, cellist, with J. Hutchison as accompanist, gave an artistic recital in the Little Theater. Mr. Penha is a newcomer. Ruth Creed had charge of the recital.

Pietro A. Yon, organist, was enthusiastically greeted in recital at the First Presbyterian Church. The Church Choir, directed by Clarence L. Faris, assisted.

J. R. O.

San Antonio, Tex. Mrs. T. E. Mumme was in charge of the very interesting program given at the first meeting of the music department of the Woman's Club. The participants were: Mary Brown Campbell, pianist; Ethel Neal Matthews, reader, with Florence Brush, accompanist; C. Leroy Lyon, tenor, Florence Brush, accompanist; Lieda Childers, Margaret Bostick, and Mrs. Paul B. Harper (ladies' trio), Glenn G. Parker, accompanist.

The fine arts pupils of Westmoreland College presented an enjoyable program which opened and closed with numbers by

(Continued on page 34)

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RITA ORVILLE,

photographed at the age of fifteen while the soprano was traveling through Europe. Recently she gave a very successful New York recital and won much admiration from the press and public alike. Early in February Miss Orville will start on a Western tour for which over twenty appearances have already been booked.

Pietro Yon Returns From Tour

Pietro Yon, distinguished organist, having recently returned from a concert tour that took in the Northwest, the Far West and Canada, is convinced that the American public is in a receptive mood for artistic appreciation and that it will financially support artists worthy of hearing.

Mr. Yon's appearances from coast to coast were acclaimed by critics who spoke frequently of the packed houses that greeted the maestro. An outstanding instance of this was his stay in San Francisco, where he gave four concerts, attracting a throng of 6,000 to the Civic Auditorium at the last of these concerts.

"I feel," said Mr. Yon—"and I am not speaking only for myself, but for other artists—that when the public feels that the performers are sincere, it will respond. The main trouble with the concert stage today is that it is controlled by some local managers who have it in their power to bring the artists they want before the public, regardless of their ability. The audience that has been tricked into listening to bad performances a few times, becomes as wary as the men who heard the boy call 'Wolf!' for the third time."

Mr. Yon believes this is an unfortunate situation and one that should be radically changed if we are to have a public that will continue to be as sympathetic to music as it has been in the past.

It has become almost a stock phrase to speak of the "decline of the concert stage today," said Mr. Yon in discounting the rumors that have given prevalence to this contention. In the twenty-two years he has played to American audiences he finds them more receptive to organ music today than they have ever been before.

"Of course the Church has always kept an interest in organ music alive," explained Mr. Yon. "The lay public is more conscious of the instrument through the medium of the movies. This is bad in a way. The choice of selections is generally so cheap. It makes me ill to go to the movies and to hear four bars of a tune and then four bars of another tune. They might at least play one piece through to the end. It becomes merely a salad course. Jazz is unsuitable for use as

organ music in any case. Let us not speak of that side of it; it's too awful."

Another point that Mr. Yon stressed in commenting on a possible inertia to good organ music, handicapping its development, is the lack of change in organists given to the public. In other words, the eminent organist would have frequent guest-organists relieve the monotony of listening to one man's technique all the time. He went on to explain:

"An organ is bought for a college, an auditorium or a school, and one organist is hired as the official organist. Often he only is allowed to play the instrument; no fund is provided for guest players. Sometimes even if they volunteered their services they would be refused, as is true of the organ at Yale University. No matter how good the organist employed may be, the public gets tired of listening to him week after week. He has no competition to stimulate him to accomplish better work. It is bad for the organist artistically and bad for the future of public interest in this field of music. Even a Caruso would pall under such an ordeal. The public needs change and variety. It stimulates and cultivates appreciation of the arts. The public needs the opportunity for discrimination. How can such a system provide any of these things?"

Not only has the last concert tour of Mr. Yon been most successful, but it has also had an interesting sequence in bringing a number of concert requests from the South and Middle West. To accommodate these demands, Mr. Yon, in his capacity as musical director of St. Patrick's Cathedral, begins intensive rehearsal this month for the Lenten Programs. This will make it possible for him to leave for his tour about the end of February, returning to the Cathedral in time to perfect the elaborate arrangements for Easter music. He will be accompanied on his coming recital tour by John Finnigan, celebrated Irish tenor, with whom he will appear in a number of joint recitals. S.

A Charming Opera for Children by Gretchaninoff

PARIS.—The premiere in Western Europe of Alexandre Gretchaninoff's opera, *The Castle Mouse*, took place at Christmas time

in the Paris studio of Victor Prahl, well known American singer. It was given two performances, one for the children of the American colony in Paris, and another for the forty-odd youngsters who inhabit the quaint old street in which Prahl had his home. A special dress rehearsal was given the night before for grown-ups, at which Gretchaninoff was present as producer, auxiliary orchestra, stage manager, etc., while Prahl explained the intricacies of the charming little stage, made and painted entirely by himself. The cast included a number of popular Americans. The role of Mouse was sung by Leonore Ivey, San Francisco Opera Company contralto; the Frog by Clotilde Vail, who has had much operatic experience in Italy; the Fox by Leonore Ibsen; the Hare by Victor Prahl, whose long and mobile ears were a delight to all, and the Bear was sung by the composer, Edmund Pendleton, with appropriate gruffness. The animal costumes, with corresponding make-up, added to the charming music of distinctly Russian flavor which pleased both the most critical audience and youngsters.

Gretchaninoff told me that the opera was originally written for children's voices, and that it was performed twice in Moscow by children. However, he was just as keen to hear it sung by grown-ups, and during the rehearsal he made unexpected and frequent appearances on the tiny stage to give additional technical advice. The grown-ups showed a truly childish disinclination to go home after the rehearsal, and it was Gretchaninoff himself who sat down to the piano to play some very snappy jazz for those who wished to dance.

"I always believe in keeping in form," he said to me as he pounded vigorously, "times may change, and I may yet have to play in a café." N. de B.

Yolanda Greco Opens 1931 Season

Yolanda Greco, distinguished young Italian harp soloist, will open her 1931 New York season on January 25, at the Casa Italiana Columbus University, Dante Alighieri National Society.

She will play for the first time on Mascagni night, when the Dante Alighieri Society is celebrating the revival of the emi-

nent and interesting Mascagni opera, *Iris*, now in rehearsal at the Metropolitan Opera House. Signora Greco will play for the Danse Esotica a concert Fantasy especially arranged as harp solo by A. Francis Pinto.

Miss Greco has been reengaged for many appearances this year. She will play for the Elks' opening date, the Bergen Chorale Club, the Woman's Club at Hawthorne, the Emory Chorale Society, and also at the Brooklyn Catholic Teachers' Association, with later appearances in Poughkeepsie, Newark, Highland Falls and other places.

Majorie Truelove and Allison MacKown to Give Sonata Recital

Marjorie Truelove, pianist, and Allison MacKown, cellist, prominent in Rochester musical circles, will be heard in a sonata recital at the Barbizon Plaza Concert Hall on Thursday evening, January 29.

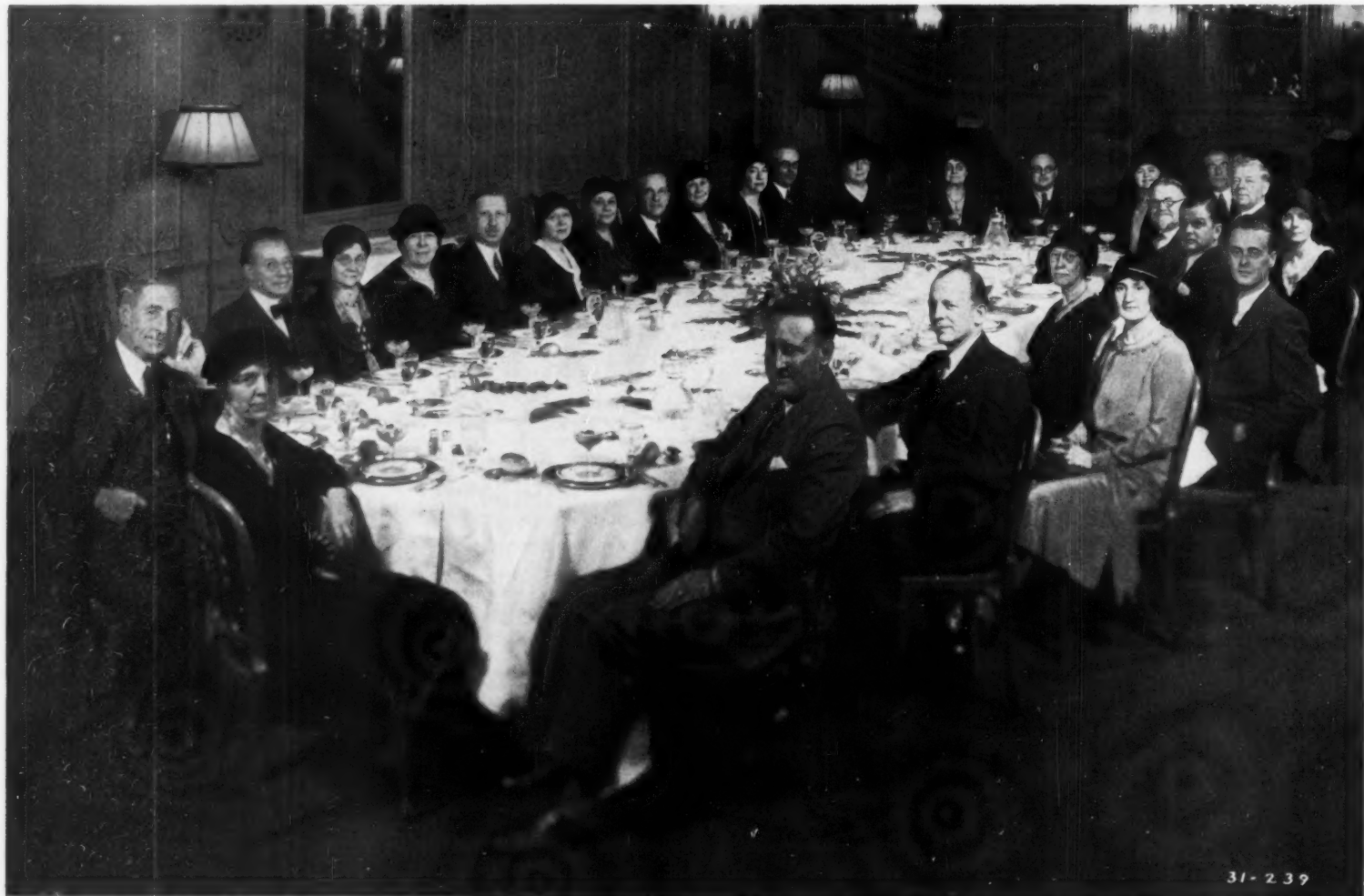
Marjorie Truelove is a graduate of the London Academy of Music, coming to this country at the invitation of the Eastman School of Music in 1921 to become a member of the faculty. Allison MacKown, a winner of the first cello scholarship offered by the Eastman School in 1922, joined the Rochester Philharmonic Orchestra, and has been at the first desk of the Syracuse Symphony under Vladimir Shavitch since 1925, appearing as soloist in 1927-28-29.

In joint recital, Marjorie Truelove and Allison MacKown have appeared on several occasions before New York audiences, besides numerous concerts and recitals in Rochester, Syracuse, Geneva, etc. Their program for January 29 includes the G minor Beethoven Sonata and one by Paul Paray. Miss Truelove will play numbers by Chopin, Medtner, Griffes and Albeniz; Mr. MacKown will be heard in a movement from the Lalo concerto, Humoresque by Sinigaglia, etc.

January 24 Mannes Program

The following program will be conducted by David Mannes at the Metropolitan Museum this evening (January 24): *Impressario Overture* (Mozart), *Symphony No. 1* (Brahms), *Excerpts from Götterdämmerung*, *Parsifal*, *Meistersinger*, *Tristan* and *The Flying Dutchman* (Wagner).

THE GEORGE ENGLES LUNCHEON IN CHICAGO TO LOCAL CONCERT MANAGERS



An important group of local concert managers and others, who were guests of George Engles, vice-president of the National Broadcasting Company and managing director of the NBC Artists Service, at a luncheon at the Palmer House in Chicago on Friday, January 9, during the Civic Music Association Conference. Those attending were, starting from the extreme left: Ben Franklin, of Albany; Mrs. James E. Devoe, of Detroit; O. O. Bottorff, organization manager of the Civic Opera Clubs; Roland R. Witte, of Kansas City; Mrs. Edith M. Resch, of San Antonio; Elsie Illingworth, NBC; J. L. McGriff, district field manager, Civic Concert Service; C. J. Vosburgh, associate manager of the Cleveland Orchestra; May Beegle, of Pittsburgh; Dr. Wade R. Brown, of Greensboro, N. C.; James E. Devoe, of Detroit; Robert Boice Carson, of Tulsa; Dema E. Harshbarger, president of the Civic Concert Service; George Engles, vice-president of NBC; Mrs. J. F. Hill, of Memphis; Mrs. C. A. Pickard, of Jamestown, N. Y.; William S. Wright, vice-president of Civic Concert Service; Mabel Woolsey, of Pawtucket; Mrs. G. W. H. Ritchie, of Providence, R. I.; Albert Fair, of Toledo; Mrs. W. H. Booth, of Sioux Falls, S. D.; Mrs. Albert Fair, of Toledo; Alexander F. Haas, vice-president of the Civic Concert Service and assistant to George Engles; Mrs. Zella B. Sand, of Toledo; Mrs. Charles N. Burke, of Chicago, and Siegfried Hearst, of NBC.

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Mignon Thrills Chicago Opera Goers

Coe Glade Makes Gorgeous Showing in Stellar Role—Excellent Cast in Tristan—Other Operas Also Enjoyed

THE BARTERED BRIDE, JANUARY 12

CHICAGO.—The twelfth week of our opera season was ushered in at the Civic Opera House with another repetition of Smetana's Bartered Bride with the same cast that performed so well at previous performances.

MIGNON, JANUARY 13

"Remember the name, Coe Glade," we wrote when that young lady made her debut a few seasons ago with the Chicago Civic Opera, and after her performance of Mignon, the last French revival at our opera house this season, we reiterate, "Remember Coe Glade." Her name will be re-echoed throughout the musical world in the next five years if she continues to improve as she has in the last two. Miss Glade has everything to reach stardom. She is already, as a matter of fact, a star in our company, but she is not yet in complete bloom. For the present she has much to recommend her—youth, beauty, intelligence, a glorious voice, which is beautiful in the medium and upper ranges, and then, too, she has the flair for the operatic stage.

Her Mignon showed her a singer and an actress to be reckoned with, even in a company that has in its personnel men and women who have been for several decades on the stage. If we should criticize her Mignon, we should say that though she did not quite catch the sympathetic note which is so beautifully expressed in Goethe's novel, Wilhelm Meister, and which was carried out even more forcefully by the librettist of Ambrose Thomas' opera, Miss Glade won our ears. Her conception of Mignon is as yet immature, but like Miss Glade, it has enormous possibilities. Give this young artist one or two more seasons and there will be very few roles beyond her reach. To explain our enthusiasm for this American girl we might add that in the last twenty years the Chicago Opera has not made such a "find," and we would risk our reputation as a pretty good operatic prophet to set down what we have said so often verbally that Coe Glade will be a big drawing card for many years to come with our company.

Having used so much space to express our personal enthusiasm little remains to be said as to the magnificent manner in which Miss Glade sang her various solos, duets, trios and ensemble numbers, and if we did not agree with her conception of the part nor her costuming of it, we were in the minority. Follow tradition, Miss Glade, even though you may be taught otherwise. We have heard four or five celebrated Mignons in the last thirty years. We have witnessed more than two hundred performances of that lovely, tuneful opera. Dress it and act it as some of your predecessors and take for model that of other American girls, Geraldine Farrar or Van Zandt. In conclusion it must be recorded that Miss Glade's success had every earmark of a personal triumph. She was feted as probably no other youngster has been in a company of veterans.

Tito Schipa's conception of Wilhelm Meister is not new to us. He made himself known in the part several years ago. He still sticks to the Italian version, singing in that language while the balance of the cast and the chorus sang in French. Though Schipa sang gloriously, an artist of his standing who has mastered the French language should have taken the trouble to memorize the French text. We, who are against translations, and who believe that the Metropolitan Opera and the Chicago Opera are the two finest companies in the world, for the reason that in those two houses operas are sung in the language in which they were first produced, find ourselves in a very awkward position when a star of the magnitude of Schipa gives the lie to all we have said and written regarding translating foreign works. We hate Lohengrin in French, we dislike Carmen in German, we like Aida in Italian and we demand Mignon to be sung in French. Then we must reproach Schipa for speaking a few phrases in French when he sang all the music in Italian. To use a slang phrase, "What was the big idea?"

To this harsh criticism of a master artist and a master singer, we must add that the public did not care in what language he sang, enjoying his work immensely and showing it unmistakably. Schipa has legions of admirers in any city in which he appears and the army of Schipa fans here practically fills our vast opera house whenever he sings.

Margherita Salvi has many big assets to endear her to an audience. She looks lovely, she has magnetism and charm and knows how to wear the beautiful gowns of Philina. She was much feted throughout the opera, especially after her singing of Je suis Titania. Another young woman worth watching, as the growth in her art has been marked since she first came to our shores.

We do not understand the Lothario as

represented by Chase Baromeo, nor did his singing meet with our approval. We have heard many a Lothario with less opulent and beautiful voices but they made more of the part. Judge our surprise when we read in several Chicago dailies that the role of Lothario is unsympathetic. Our Chicago scribes are known as wits and they know how to twist their language. Many a Lothario made us cry when we were younger and we have read many a criticism of the part, but unsympathetic—never. It may be added in justice to Mr. Baromeo that he did not make it seem unsympathetic to us, only he seemed uneasy in it. Probably after a few more performances he will find many new possibilities in the role.

Jenny Tourel and Desire Defrere burlesqued the roles of Frederick and Laertes. High comedy was lacking, but the public laughed, and they pay to be entertained. Eugenio Sandrini did well with the small part of Jarno.

To us the greatest moments in the evening were the incidental dances as performed by our corps de ballet and principal dancers. That ballet in the first act was a very good innovation; it gives new life to the old opera, which though very melodious, is somewhat worn out even when as well presented as it was on our stage.

Conductor Emil Cooper did wonders with the score. He, too, is a modernist who believes that old scores should be rejuvenated. We differ, as we believe that an old woman ages by bleaching her hair, but then it is only a matter of opinion, and world famous conductors today take pride in remodelling old works to modern taste.

What is said above regarding conductors might be set down regarding stage directors. Beautiful—nay, gorgeous, was the scenery with which Mignon was revived. That scenery was for the most part erroneous, but it stunned the eye. We are in an age where stunts are appreciated, and it is well for stage managers and others to follow the tide instead of swimming against it. Congratulations, therefore, to Stage Director Erhardt. His modernization of Mignon suited our public, which likes to see a boudoir as sumptuous as a drawing-room in a palace. As they say in Fledermaus, "Chacun a son gout."

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 14

We did not know that Rosa Raisa was making her farewell appearance for the season as Santuzza in Cavalleria; otherwise, we would have been on hand to join our plaudits with those who were present. As it is our able assistant informs us that Raisa sang gloriously and received many curtain calls at the close of the opera, and the diva waved her handkerchief not as a "fare-thee-well" we hope, but as an au revoir. For many years Raisa has glorified our opera stage by her singing. She is still one of the youngest sopranos before the public and we hope to hear her for many years to come.

The star was surrounded by Irene Pavloska as Lola, Maria Claessens as Lucia, Antonio Cortis as Turiddu and Robert Ringling as Alfio. Moranzoni conducted.

In Pagliacci Hilda Burke was again Nedda and Charles Marshall Canio, but Bonelli sang Tonio and Mario Fiorella made a very successful debut as Silvio.

TRISTAN AND ISOLDE, JANUARY 15

The belated and lone performance of Tristan and Isolde brought forth an excellent cast, headed by Frida Leider and Theodore Strack in the name parts.

When Mme. Leider first made herself known to us here as Isolde we wrote that she was the best Isolde that had graced our stage since the days of the late Nordica. After hearing her anew our opinion to that effect was strengthened ten fold. Such opulent singing, beauty of tone, correct phrasing and fine acting are rarely combined in an artist. Her emphatic success at the hands of a delighted public was the just tribute of an artist of the distinction of Mme. Leider.

Theodore Strack is one of the few tenors nowadays who can sing the taxing music written for Tristan. That he did it so well speaks volumes, and indeed a great part of the success of the evening was his. Strack, too, was very well made up, and if his gestures had not been so short, his portrayal of the role would have been as effective as his singing.

Rudolf Bocklemann made much of the role of Kurvenal. As a matter of fact, he reminded us of Whitehill, and this is the highest compliment we can pay our new German baritone.

Maria Olszewska counts among her best roles that of Brangaene. She sang it with telling effect, and acted it with conviction and fine understanding.

Alexander Kipnis was a dignified and au-

(Continued on page 36)

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Music Notes From Coast to Coast

(Continued from page 30)

the Glee Club, Ora Witte, director, and Florence Brush, accompanist. Solos were given by thirteen pupils.

Betty Longaker Wilson arranged a program on the subject, Music of the Far East, India, China and Java, given at a regular meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg president. Mrs. Wilson read an interesting paper on the subject. Participants were: Mrs. Edward T. Harker, who played portions of Godowsky's Java Suite; and Mary Stuart Edwards, soprano, who sang Song of the Dancing Girl (Strickland), Desolation and Song of the Bells (Bantock-Granville) and Pierrot, arranged by Dagnar de Rybner. Kreisler's record of Cyril Scott's Lotus Land, closed the program.

Mary Stuart Edwards and Betty Longaker Wilson, chairman and vice-chairman of the program committee for the San Antonio Musical Club, Mrs. Lewis Krams Beck president, arranged an interesting program for the first soiree of the season. The participants were: George Mueller, Alexander Johnston, Arno Bulgerin and Cuthbert Bullitt (male quartet); Frances Clark Hepler, soprano; Marjorie Will, reader; Ruth Howell, violinist; and Elsa Schott, soprano. Walter Dunham and Mrs. Eulalia Sanchez were the accompanists. Divertissements were given by Virginia Derr, and Moret and Erita. Mary Ethel Vaughn and Lucile Klaus, gave their number Keep It Dark from The Prince of Pilsen, again scoring a success. Florence Vaughn was the accompanist. Officers of the club for this season are: Mrs. Lewis Krams Beck, life-president; Mrs. Buck West, first vice-president; Mrs. Phil Wright, second vice-president; Mrs. Fred Jones, third vice-president; Mrs. Nat M. Washer, honorary vice-president; Mrs. Warren Hull, corresponding secretary; Mrs. E. J. Arendt, recording secretary; and Mrs. Bartlett Cocke, treasurer. The directors-at-large are: Alice Mayfield, Mrs. J. Houston, and Mrs. Charles Fichtner.

The music teachers in the public schools presented a most enjoyable program, when they were tendered their annual reception by the Tuesday Musical Club, Mrs. Eli Hertzberg president. Mrs. Lulu Griesenbeck, supervisor of music in the public schools, arranged the program and Mrs. Ernest Scrivener, was chairman of arrangements for the club. The teachers' chorus opened and closed the program, with Mrs. Griesenbeck as director. The numbers were sung with fine balance and excellent tonal quality. Solos were given by Lorena McComb, soprano; Viola LePan, mezzo-soprano; Mary Radesny, pianist; Mrs. V. Darby, violinist, and Margaret Bostick, soprano; accompanists were: Florence Brown, and Mrs. Glenn Parker. Mrs. William Ward McDonald, cornetist; Romana Schiffers, and Mrs. V. Darby, violinist and Mary Radesny, pianist, accompanied the chorus. Lucile Klaus and Mary Kroeger Wangler sang the recitative, Then Shall the Eyes of the Blind be Opened—the air, He Shall Feed His Flock from The Messiah (Handel).

Gwendolyn Wischart, soprano, pupil of Elizabeth Cunningham, an artist residing in the city and Ira Mae Nethery, harpist, pupil of Alberto Salvi appeared in joint recital. Numbers given by Mrs. Wischart were: Se tu M'am (Pergolesi), Have You Seen But a White Lily Grow (Old English), A Pastoral from Rosalinda (Veracini), Phyllis Is My Only Joy (Whelpley), The Market (Carew), Qui La Voce from I Puritani (Bellini), The Blackbird's Song (Scott) and Piper June (Carew) in which she displayed a voice of clearness, sweetness, warmth and wide range, and a fine vocal line. Her stage presence was charming. Numbers by Miss Nethery were: The Camp Fire (Hoberg), Mighty Lak a Rose (Nevin) arranged by Miss Nethery, Aeolian Harp (Hasselmans), Prayer (Hasselmans), The Spanish Patrol (Tedeschi), Volga Boat Song, and The Fountain (Zabel) in which she displayed splendid technic, tone and fine musical perception. The program closed with a duet for voice and harp My Wild Irish Rose (Olcott) beautifully given. Several encores had to be granted during the course of the program. Vesta Hastings Bryan was the most capable accompanist, giving fine support.

The Tekla Staff studios presented the regular monthly studio recital. The program consisted of ensemble numbers, duos, trios and quartets. Pupils appearing were: Jeanette Raebler, Myrtle Glaeser, Doris Yeager, Effie Decuir, Fay Baird, Melba Jansen and Donna Mae Perry. A string trio, Mrs. Tekla Staff, piano, Mrs. Otis Vaughn, cello, and Mrs. Harold Schramm, violin, played fine enjoyable numbers.

Estelle Jones was in charge of the program on the subject, Silhouettes—Bach and Brahms, given following the business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg president. Miss Jones read an instructive paper, and the participants and their numbers were as follows: John M. Steinfeldt, composer, pianist and president

of the San Antonio College of Music guest performer played A Little Reverence to Papa Bach (Steinfeldt) and the great Toccata and Fugue in D minor (Bach arranged by Taussig), and Mrs. Paul Rochs, soprano, sang Willst du dein Hertz mir Schenken, (Bach). Mrs. Guy Simpson, contralto, sang (a) Immer leiser Wird mein Schlummer, (b) Meine Lieb ist Grün, Van Ewiger Liebe (Brahms). Mrs. Edward T. Harker accompanied both singers. Grace Miller, pianist, played Rhapsody in G minor (Brahms); Ruth Herbst McDonald, pianist, played Intermezzi No. 3 and No. 7 from opus 76 (Brahms); and Mrs. Alexander McCollister and Mrs. E. P. Arneson, pianists, played an example of variations for which Brahms was famous. The theme was from Haydn's Choral of St. Anthony.

Dorothy Kendrick, pianist, and John Montgomery, tenor, with Walter Dunham at the piano, were presented in the second of the series of musical teas, given by the Tuesday Musical Club. Mrs. Eli Hertzberg, president. Mrs. Leonard Brown, chairman, and Mrs. Walter Walthall, vice-chairman. Miss Kendrick opened the program with Schubert's Sonata, op. 120, A major, in which she displayed marvelous technic, beautiful legato, poetic feeling and powerful depth. Of special interest was her Chopin group and the always popular Blue Danube Waltz. Numbers by Mr. Montgomery were by Handel, Mary Helen Brown, Fontenailles, Reynaldo Hahn, De Stefano, Donaudy, Tirindelli, Landon Ronald, Eric Coates, and Easthope Martin, in which he displayed a voice of wide range given with splendid interpretation. Walter Dunham gave his customary artistic support.

A very interesting program was given at the November meeting of the music department of the Woman's Club, Mrs. F. L. Carson, chairman. Mrs. Carson gave a talk on Music in Religious Education; Francis de Burgos gave a lecture on The Modern Trend in School Music; Ora Witte, soprano, head of the voice department of Westmoorland College, sang numbers by Schumann, Faurdin, Alma Grayce Miller, La Forge, A. Gore Thomas, and Curran, accompanied by Florence Brush and John M. Steinfeldt, composer, pianist and teacher who played a group of enjoyable numbers, including his own The Fountain. At the close of the program Mrs. Carson presented the medals to Audie Goad of San Antonio and Searcy Lee Johnson, law student at the University of Texas, who were Southwestern State winners in the Atwater Kent radio contest.

Mrs. Roland Springall presented her piano pupil, Natalie Belle Lee, in an enjoyable recital, assisted by her father, Charles M. Lee, tenor. Miss Lee played numbers by Mozart, Mendelssohn, Schumann (2), Chopin, Grieg, Godard and Sinding. Mr. Lee sang arias from La Juive (Halévy) and Pagliacci (Leoncavallo). Frances Barkin gave a reading, Claude Lee, and Miss Lee played a duet, Lustspiel Overture (Keler-Bela).

S. N.

Syracuse, N. Y. Syracuse has been favored with a number of unusually fine concerts during the past two weeks. On December 1 Mischa Levitzki, noted American pianist, appeared on the Recital Commission series. Mr. Levitzki played Chopin, Brahms, Scriabine, Liszt and other composers, and five encores which the enthusiastic applause necessitated at the end of the recital.

On December 3 the Syracuse Liederkrantz of eighty voices, under the direction of Albert Kuenzlen, with Madame Tina Lerner, pianist, and Miss Hope Johnson, soprano, as soloists, appeared in the new Lincoln Auditorium. The Liederkrantz showed exceptionally fine training and an unusually beautiful tone quality. This was especially true of the first tenors and first basses. Madame Lerner played with all the artistry for which she is noted, while Miss Johnson, a sophomore in the College of Fine Arts, was warmly applauded by the audience.

On December 6 the Syracuse Symphony Orchestra gave its fourth subscription concert in the Lincoln Auditorium. The unusual numbers were "On Hearing the First Cuckoo in Spring," by Delius and the Scheherazade Suite by Rimsky-Korsakoff. The number which best pleased the audience was the Carmen Suite, No. 1 by Bizet. The finale had to be repeated.

On December 11 the Syracuse University Chorus of two hundred voices, under the direction of Howard Lyman, presented in concert form Saint-Saëns' opera Samson and Delilah with Judson House, Nevada Van DerVeer, and Frederick Baer as soloists. The Chorus is by far the best ever presented by the university. In tone quality, attack, release, and nuance this chorus sang with an almost professional effect. Dr. Lyman deserves great credit for the training he has given the chorus.

No fault could be found with any of the soloists, as all were more than adequate. As the opera went on it proved to be a series of ovations for soloists and chorus.

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M. H. Hanson a Pioneer in the Management of Choral Organizations

(Continued from page 10)

it what it is. These daily rehearsals were made possible because a choir school was established at the Dayton Westminster Church.

"No funds were at Williamson's disposal. The church lent its buildings, its chapel, its twenty or more Sunday school class rooms for the purpose of its minister of music. He and his energetic and talented wife did almost all of the teaching, and, after the first nationwide tours of the choir, teachers and pupils began to drop in, and to offer their services, seek a place in the school. Then Mrs. Talbott of Dayton came in and financially helped the poverty-stricken scheme, later on giving really great sums of money.

"Dayton did not realize how great a treasure it was harboring within its walls; all the financial help came from one enthusiast, Mrs. H. E. Talbott, and when the Ithaca Conservatory of Music came and offered great inducements to Dr. Williamson, it is not to be wondered at that he removed his unique school from Dayton. Mrs. Talbott loyally stuck to him and his choir.

"As I was at that time in poor health, I brought in Richard Copley, whom I esteemed on account of his great work in the Wolfsohn Bureau and for the Friends of Music. My health compelled me soon after to resign, but I am still deeply interested in this unique development, and visit Williamson's school from time to time."

All of which leads up to what Mr. Hanson now thinks or plans or advises for the future. With his lifelong enthusiasm for choral singing and his so eminently successful experience as a manager, he is qualified to advise as to what should be done in the matter of choral development in America. His suggestion would seem to be an eminently practical one. He believes that the most immediate approach to the American public is through the field of choral activities, and the surest means of young musicians gaining lucrative employment and getting a start in life is to be found in the same branch of musical activity.

He suggests that music schools and musical foundations interest themselves in the matter of the instruction of chorus conductors and in the placing of these conductors after their graduation. Mr. Hanson says that people do not realize how much real demand there is for singing in the United States and how much enthusiasm is aroused when first rate choral bodies appear on concert courses. He insists that people who enjoy listening to choral concerts so greatly must also be approachable in the direction of personal participation; that efforts along this line have not always been successful in the past argues only, in Hanson's opinion, that the conductors have been in some manner deficient, either as organizers or as musicians or both. The great success that has been made by Williamson and the Westminster Choir plan of choral organization in connection with church music only confirms Hanson in his belief that the same plan may be carried out in the secular field.

In other words, Hanson is convinced that if choral directors are to be trained not only in choral directing and in the entire field of music, but also in organization, which means development not only of musicianship but of personality as well, that these directors would then be in a position to go forth as missionaries and to aid in a tremendous development of choral singing all over the United States.

It might, in Hanson's opinion, become necessary to have a general director of such activities who might assist in the work of organization either directly or in an advisory capacity. It seems to be an evident fact that almost any popular movement may be developed under the proper leader or leaders. This has been shown in the managerial field where cities are being given concert courses through such inspired organizers. In the religious field, Williamson with his Westminster Choir plan is being eminently successful; in the field of school music, orchestras and school choral bodies are being developed by the sponsors under certain national leaders. There seems to be no reason why the same plan should not be carried out in the far greater field of secular choral singing.

Rogers Studio Notes

Francis Rogers, baritone, recently sang at the 125th annual dinner of the New England Society of New York. A number of Mr. Rogers' pupils are very active this season. Walter Preston, baritone, is now a member of the American Singer Quarter and is heard frequently on N. B. C. programs; Thelma Kessler, soprano, is filling engagements under Arthur Judson's management; Julia Mahoney and Catherine Field, sopranos, are with the Columbia Broadcasting Company;

Helen Lockwood, contralto, Kurtis Brownell, tenor, and George Newton, bass, will tour this spring under the auspices of the National Music League.

Lisa Roma a Winner on the Coast

Lisa Roma sang December 14 at Tucson, December 15 at Phoenix, December 16 at Los Angeles, the engagements coming so close together that she had to fly from one city to the other. She has been active in Los Angeles, and, judging from newspaper reports, has been winning there the same success that she did in the East.

The Evening Express says: "Lisa Roma provided one of the more satisfying vocal evenings at the Hollywood Music Box. She was in happy frame of mind or heart or voice, and balanced these three factors toward an artistic completeness which is the ultimate purpose of most art endeavor." The same writer says that "Miss Roma does more than justice to opera excerpts, especially as neither her French, German nor Italian sounds like the Volapuk most singers make of every tongue."

The Hollywood Citizen says that Miss Roma "delighted a select audience at the Civic Repertory Theater, presenting a program that for pleasing variety of songs, exquisite interpretation through the medium of a lovely voice and charm of personality, has not been equalled here recently." Patterson Greene in the Los Angeles Examiner says that "Miss Roma gave the sort of program that makes the song recital worth attending. It included masterpieces of vocal literature and these numbers were interpreted with authority and conviction."

The Los Angeles Daily News recalls the fact that it was almost exactly two years ago when "Pro Musica secured a beat on other musical clubs of the city by bringing here Maurice Ravel in a program of his own songs. Ravel brought Roma as his vocal interpreter and a new star was introduced to the American concert world. Last night's success before an audience of ultra-distinction musically, revealed the extent which Roma's voice has grown since her last appearance. Two years ago Ravel considered her the outstanding soprano in Europe, but her performance last night was even better than that of 1928. Aside from her technique—a technique such as few singers possess—Roma showed courage of the highest order in abandoning the well-worn paths of concert music and presenting songs which were utterly new to most of her audience."

Many Engagements for Arthur Kraft

Arthur Kraft, tenor, sang on January 4 at the wedding of the daughter of the Governor of Virginia; on January 7 he gave a recital in Albany under the auspices of the



ARTHUR KRAFT

Woman's Club; and was one of the soloists in the performance of Handel's Messiah at Johnsburg, N. Y., January 8. Future engagements for this popular artist include a recital in Tulsa, Okla., on January 26 and an appearance as soloist with the Wilkes-Barre (Pa.) Symphony Orchestra.

Ethelynde Smith Active

Ethelynde Smith, soprano, recently gave a recital at Marshall College, Huntington, W. Va., under the auspices of the student body, for the benefit of the Haworth Alcove in the new Morrow Library building. Miss Smith sang before a capacity house which applauded her so enthusiastically that she was forced to sing five encores. Angelo Eagon was her accompanist. During her stay at Marshall College Miss Smith was honor guest at various social affairs.

Another recent engagement of this artist was at San Angelo, Tex., where she was presented in recital by the Philharmonic Society of the city. Her audience demanded many encores.

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CHICAGO.—Orchestra Hall was jammed for the Chicago debut of Mary Wigman on January 16. Two days previous to her appearance the sold-out sign, which unfortunately has seldom been displayed in any theater or concert hall in our city during the present season, was brought out, and the thousands who were turned away were informed that a return engagement would take place on February 4. Since her sensational debut in New York as well as her five other appearances there and in Philadelphia and Washington have all been so well reported in the *MUSICAL COURIER*, which again this week brings out the superlative notices given this wizard of the dance, little need be said here regarding her first Chicago appearance. The elite of society was on hand as well as the devotees of the dance, and Miss Wigman was received with such enthusiasm as is seldom recorded in the home of classical music.

There are many adjectives that we could use in praise of this artist, a creator who has been proclaimed by many a genius. We contented ourselves with calling her and her performance extraordinary and bewitching. Her program was practically the same as the one in which she first made herself known in America. In it she displayed the full gamut of her transcendent art. She proved that the very first idea of rhythm, whether in poetry or in music, was suggested by the dance, which is probably the oldest of all the arts, and though her ideas are her own and her views modern, one is still tempted to say that there is nothing new under the sun. In old Judea, in old Greece, in antique Rome that sort of dance was known—now gymnastic, now mimetic, each gesture has a meaning of its own. Other assets besides her wonderful technique are her flexibility of limbs, arms, hands and body, a manly vitality and feminine grace and charm. A big attraction and a great artist!

MARIANNE KNEISEL STRING QUARTET

Following closely in her eminent father's footsteps in choosing chamber music as her vehicle for self-expression, Marianne Kneisel with her string quartet is evidently carrying on the tradition of the once famous Kneisel Quartet—a big responsibility, yet no one could be better fitted for the task. One imagines Marianne is a great deal like her father in her talent and artistic thoroughness, and she was trained in violin playing and musicianship entirely by her father. Ample evidence of her ability and qualifications was displayed at the concert which the Marianne Kneisel String Quartet gave at the Playhouse on January 11.

In quartets by Haydn, Rietti and Schubert, they proved a body capable of ensemble playing of a high order, and the many chamber music devotees that were on hand liberally applauded the four gifted young ladies.

INSTRUMENT OF MUSICAL WAVES

The Chicago chapter brought about the initial hearing in Chicago of the Martenot Instrument of Musical Waves, on January 11, at the Studebaker Theater. Maurice Martenot, the inventor, and his sister, in the course of the afternoon, imitated the various orchestral instruments, played such minute intervals as a third, fourth, sixth and eighth of a whole tone. Dynamically the instrument ranges from a satisfying pianissimo to a forte of enormous volume, throughout a gamut

running from notes deeper, to pitches higher than anything in present orchestral range. Mr. Martenot controlled this revolutionary instrument while Ginette Martenot played the piano in numbers selected from a long list. It was a unique experience for those desiring to keep up with the present trend of musical development, and many musicians were on hand.

LONDON STRING QUARTET

The London String Quartet drew the largest audience so far to the series of concerts presented under the auspices of the Chicago Chamber Music Society, when they played at Orchestra Hall on January 11. There are not many chamber music organizations which can crowd an auditorium as large as Orchestra Hall, and there are not many string quartets which play chamber music as exquisitely, with such brilliant tone and such superior virtuosity as does the London String Quartet. The program, including quartets in D major by Beethoven, in A minor by John B. McEwen and in C minor by Brahms, was a source of unforgettable joy for the listeners, who showed their appreciation in unmistakable terms.

ISA KREMER

On the same afternoon the Blackstone Theater harbored a large audience which enjoyed immensely the art of Isa Kremer, rightfully billed as a "celebrated singer of ballads and folk songs." Miss Kremer has often appeared here, and on every occasion she won the public, not by the beauty of her song but by the exquisite manner of her singing. She is a big personality and has a following here all her own.

TUESDAY SYMPHONY CONCERT

During the two weeks' absence of Frederick Stock, the orchestra is in charge of Eric DeLamarter, assistant conductor. DeLamarter belongs to that category of sincere musicians whose object is to deliver with great fidelity the message of the composer and whose modesty is as apparent as his knowledge. Practice makes perfect is an old axiom which has in DeLamarter a living example. Our assistant conductor could today be entrusted with any first class orchestra here or abroad and though he has done big things in the past, bigger ones are in store for him.

At the sixth program of the Tuesday series the Tchaikovsky Suite in G major was well played under DeLamarter's efficient baton. The suite was followed by Milhaud's Symphony for Wind Instruments, which had its first hearing here. The work, which we believe could have for subtitle *Les Enfants Jouent*, though superbly played, was received with only polite applause.

The soloist of the afternoon was Mischa Mischaikoff, concertmaster of the orchestra, who made another hit with the habitues of these concerts by his flawless interpretation of the Vivaldi-Nachez concerto for violin and of the Ravel Tzigane.

After the intermission the orchestra played with much brio Chabrier's Espana Rhapsody. Pedrotti's Nocturne, which followed, had its first hearing in America. Though a modern, Pedrotti believes in melodic lines and his future contributions to symphonic music will, no doubt, be watched with interest abroad as well as in this country, where the name of Pedrotti will undoubtedly be better known in years to come. Two num-

bers by Ravel concluded this interesting and well played program.

MIRIAM KLEIN

Miriam Klein, an Indiana girl who recently made her debut in grand opera in Valenza, Italy, made a very successful debut in song recital at the Civic Theater on January 11. Miss Klein has also appeared in opera and concert in Germany and England, and will return to Europe shortly to fulfill more engagements.

This recital, like those given by the Marianne Kneisel Quartet, Isa Kremer and the Martenots, was presented under the direction of Bertha Ott, who will this season have managed over one hundred and fifty concerts before May, probably a record in America.

AMERICAN CONSERVATORY NOTE

Violin pupils of Mischa Mischaikoff, concert-master of the Chicago Symphony Orchestra, and piano pupils of Rudolph Reuter will be presented in recital in Kimball Hall on January 31.

MAURICE MARECHAL

The Musicians Club of Women presented the eminent cellist, Maurice Marechal, in recital at the Playhouse, on January 12. As this office received no tickets the concert cannot be reviewed.

CHICAGO SINGVEREIN

The Chicago Singverein sang under its new conductor, Sigrid Prager, at Orchestra Hall on January 14. With the assistance of members of the Chicago Symphony Orchestra and Olive June Lacey, Elsa Kellersberger, William Russell and Saul Silverman as soloists, the Singvereins performed a miscellaneous program in a highly creditable manner.

LATHROP RESSEGUE AT GUNN SCHOOL

The Gunn School of Music announced that Lathrop Ressegue has been elected first vice-president of the school, and also appointed business manager at a recent stockholders' meeting.

EMMA CANNAM TO SING HERE

Emma Cannam, gifted American soprano, who is remembered here for her recital of last season, will sing at the Beachview Club musicale of January 25. Mrs. Cannam will furnish the entire program, with Luella Ruth Cannam at the piano. The soprano and her pianist-daughter will be in Chicago several days, giving recitals in and around the city.

SYMPHONY CONCERT

Eric DeLamarter was acclaimed after his distinctive reading of the Brahms D major Symphony at the Friday-Saturday concerts of January 16 and 17, when the Chicago Symphony Orchestra gave a brilliant performance. Our assistant conductor once again proved his metal, and his brilliant account of the entire program won him the unstinted applause of musician and layman. Besides the symphony there were Rameau's overture Dardanus and ballet-suite, and Wagner's Rienzi Overture.

The soloist was the orchestra's first cellist, Daniel Saidenberg, who gave admirable account of himself in the Lalo Concerto. His technique is so impeccable as to dwarf difficulties and he draws from his instrument a tone that is of beautiful color. His success was complete.

JEANNETTE COX.

Golschmann in America

Vladimir Golschmann arrived in New York on January 13 on the SS. Paris, and after a brief stay went to St. Louis where he is to conduct the Symphony Orchestra for four weeks, having started on January 19. Mr. Golschmann first made his bow to America when he came here as conductor of the Swedish Ballet. He afterwards conducted some performances of the New York Symphony Orchestra. This was about six years ago. In 1919 Mr. Golschmann founded the Concerts Golschmann, which was very modernistic in its tendencies, and gave first performances of many new works.

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Chicago Opera

(Continued from page 33)

thoritative King Marke, and he voiced the part admirably.

Eduard Habich made much of the small role of Melot, and the balance of the cast was most efficient.

Egon Pollak, with his enlarged orchestra, brought out the many beauties contained in the score. His reading was masterly, as under his baton the opera became a tone poem, even though our German conductor knows the voice, and at no time did he cover the voices of the singers. To conclude, Pollak is re-popularizing the German repertory here, as the best propaganda for opera of any nationality is the manner in which it is interpreted from the stage and in the orchestra pit. Every German opera heard this season came as near perfection as possible, and this, we repeat, was due in a large measure to Pollak and his able instrumentalists.

RENE DEVRIES.

PUBLICATIONS

ORGAN MUSIC

OFFERTORY, BY MAUDE L. SLOAN.

—Miss Sloan has here created a broad, majestic piece of organ music, dignified in nature and melodically attractive. There is a peculiar change of time from 3-4 to 4-4 in the third bar, for which there seems to be no reason, and the same bit of originality appears further on in the piece. One wonders what the composer's reasons could have been for introducing it. However, it does not lessen the value of the music, and the organist may play these bars in 3-4 time if desired. There are several fine crescendos in the piece that could be made brilliantly effective by a skilled player. (Schirmer, New York).

EGYPTIAN MARCH (DUDLEY PEELE), CANTILENA IN F (W. R. VORIS).—The Egyptian March is characteristic, oriental and effective. It gives the organist frequent opportunity for interesting registration, and is sure to please any audience. As for the Cantilena, Mr. Voris has written an interesting melody which is played with the left hand on the choir organ, the right hand playing broken chords in a wavelike figure on the swell organ. This movement is developed to a complete close, and is followed by a brief episode which consists of a dancelike figure and leads again to a third theme. It is interestingly developed, and finally the opening section is repeated as a coda. The whole composition is attractive. (Summy, Chicago).

HARP MUSIC

SPANISH DANCE, BY JOHN CHESHIRE.—A note on the music announces John Cheshire as harpist to His Royal Highness the Duke of Edinburgh and Saxe Coburg-Gotha. This is the last group of seven pieces "as played by John Cheshire and Miss Zoe Cheshire." The music is brilliant and effective. (Ditson, Boston).

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Grete Stueckgold Shows Characteristic Modesty of Eminent Artists

Metropolitan Prima Donna Unwilling Subject of Interview—
"Let Public Praise Me If So Inclined," She
Says—Her Happy Domestic Life

Despite the fact that Mme. Grete Stueckgold, distinguished lyric-dramatic soprano of the Metropolitan Opera, dislikes interviews, actually "hates them," the charming wife of Gustav Schuetzendorf, one of the leading Wagnerian baritones at the Metropolitan, easily fell a victim to an exhaustive grilling by the astute MUSICAL COURIER representative who had been detailed on the difficult job.

A VOCAL "WUNDERKIND"

Reclining with her characteristic ingenuite grace (ingenue, even though she is a most dramatic Aida) on the sofa of her sunny apartment in the Ansonia Hotel, Mme.



GRETE STUECKGOLD

Stueckgold was cajoled into admitting that she had been a vocal "Wunderkind" (prodigy), making her debut at a concert in Bremerhaven (the seaport of Bremen) at the age of sixteen, an age at which very few singers have even found their voice, much less have had it cultivated sufficiently to warrant a public appearance. Eighteen months later the fair young singer had a private audition in Nuremberg and was immediately engaged for five years at the opera there. The five-year term was terminated after two years in consequence of her marriage to her first husband, a well known teacher of singing, whose name she still uses on the stage.

AN ENGLISHWOMAN BY BIRTH

When alluded to as a German singer, Mme. Stueckgold opened wide her great luminous dark eyes and said: "To be called a German singer is a compliment, because German singers have to study much and long and are required to be musicians above all things—also linguists. Practically all good German singers command, besides the native repertoire, the Italian, French and frequently English. How many Italian or French singers have you met who can sing in German? The Wagner roles are by far the most difficult to sing, from a musical standpoint, and they are absolutely demanded in Germany of a dramatic singer. But, while I am a German singer by education, I was born in Surrey, England, and my mother was Irish. My father was a Bavarian, and when I was seven he took us to Germany, and we settled in Bremen. Which reminds me of a funny thing that happened at my debut in Bremerhaven. My mother, who was an excellent pianist, was to accompany me, but when we got to the hall we found there was no piano. Search was made, and back in a dark corner of an adjoining room one was eventually found. To bring it up on the podium was no easy job, and there were no piano movers present. There were quite a number of sailor boys in the audience (which is not surprising in Germany), and about eight of the most stalwart volunteered to do the work, which they did quickly and with very few mishaps, to the accompaniment of applause by the audience. After that everybody was in good humor, which, I was happy to note, was not changed by my singing."

SUCCESSFUL CONCERT CAREER

Further prodded, Mme. Stueckgold admitted that after she left the Nuremberg Opera she sang with great success in concert throughout Germany, appearing with all the great orchestras under such conductors as Weingartner, Walter, Furtwängler, Richard Strauss and Nikisch. "I was soloist at Nikisch's last concert, at the Leipzig Gewandhaus; a few days later he was dead. I hope my singing did not hasten his end," with an arch smile. "During this time I also made an extended concert tour through Germany

with George Liebling, the pianist and composer. I sang many of his songs, which I admire very much. We appeared together in every German city of consequence. I always made a point of singing things by rising young composers to give them whatever help I could—but, of course, this does not apply to Liebling, because he had 'risen' a long time ago."

ENGAGED FOR METROPOLITAN

"In 1925 I went to Berlin, and Bruno Walter, who was there, expressed the opinion, if you will pardon me for saying so, that I would make the ideal Fiordiligi in *Così fan Tutte*. Thereupon he had me engaged for two years at the Staatsoper, where Messrs. Bodanzky and Ziegler of the Metropolitan Opera House heard me, a fact which led to my being engaged at your opera. And I am happy to say I am still here. Yes, I do like New York immensely (in answer to the trite old question, which was asked more as a joke than anything else), but I am sure it was much nicer before prohibition, when one could get a good glass of beer or wine. A drop of wine is a fine mild stimulant before going on the stage. It dispels the nervousness that all artists feel whether they admit it or not, and also the fatigue that necessarily follows a strenuous performance."

FAVORITE ROLES

Asked which are her favorite roles Mme. Stueckgold said: "I love them all—one must do in order to sing them well. But if I have any predilections, I might mention Aida, Elizabeth (Tannhäuser), Elsa (Lohengrin), Eva (Meistersinger), Desdemona (Othello). I was very successful with Aida and Othello at Covent Garden, where I sang before coming to America."

TO SING AT CINCINNATI MAY FESTIVAL

At this point the diva commenced to show signs of restiveness, and indicated that her baritone husband would soon return from his Metropolitan rehearsal, when he would demand a cup of tea. "Just a few questions as to the near future, and I'll release you," said the writer. Which brought the following: "We are staying in America till the middle of May, as I am engaged to sing at the Cincinnati Festival in that month. I am appearing in Brahms' Requiem, Mendelssohn's Praise of Heaven, Mahler's Fourth Symphony, and concert versions of the second act of *The Marriage of Figaro* and the second act of *Tannhäuser*."

THEN FOR THE SIMPLE LIFE

"And then?" "Then we are going to Marienbad, where I am going to reduce a little (the writer hastily and sincerely assured her that that was not at all necessary), after which we go to Sweden. There we rent an entire little island for what do you think for the summer?" A wrong and greatly excessive guess was ventured by the interviewer. "Fifty dollars for the whole summer! For that we have a little cottage, a boat and the exclusive use of the island. We spend our time fishing, boating, swimming and beach loafing. We are in our bathing suits from morning till night. I consider that the best preparation for a strenuous opera season. Of course, (with a smile) we also do some practising as a secondary occupation." Further proof of the fact that the artistic couple are devotees of the simple life was offered in the fact that they never go to a restaurant. All their meals are cooked in their own kitchenette at the hotel. When Mr. Schuetzendorf has to sing in the evening Mme. Grete does the cooking, and when she is to sing her husband is the chef—and a right good one he is, the writer was proudly informed.

ENTER MR. SCHUETZENDORF, EXIT SCRIBE

Now the door of the sitting room opened, and Mr. Schuetzendorf entered. After greeting the writer, he turned to his wife and said: "Gretel, I am cold and have been working hard. Can I have a nice cup of tea?" "But certainly (aber gewiss) my dear Gustie," was the answer. Declining a gracious invitation to join in the tea, because of other imminent duties, the writer donned his heavy overcoat and soon found himself out in the frosty air with the feeling that with such a charming subject he should be able to write a very acceptable interview; and he hopes it will prove so to the readers of the MUSICAL COURIER. J. L.

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LET'S ALL PLAY TOGETHER!

A Discussion of Ensemble for the Young Pianist

By Hazel Gertrude Kinscella

(Teacher of Piano and Music Appreciation, University School of Music, University of Nebraska, Lincoln, Neb.)

Not long ago the mother of a very young music student in our town related this incident to me: Her own little girl and the neighbor's son (each of the children being seven years old, and the little boy the son of a Rhodes scholar at Oxford) had hurried home from school, hand in hand, to practice their tiny sixteen-measure duet for the coming piano class recital at school. The little girl's mother thought to help them by staying in the room and counting for them. But after two repetitions of the duet, the small boy turned to her and said, politely: "You don't need to stay here. We can do our own practicing."

There is no division of piano study—whether that study is done privately or in a class—which is more popular, or which can give greater satisfaction at the same time that it is instructing the pupil and making him independent, than that division known as ensemble playing. And by ensemble is here meant participating musically on an equal footing with other players. Such work may be begun with the very first lessons, where it will be especially serviceable during the first year's foundation work and where it is invaluable in developing a true appreciation of time, rhythm, and harmony, in the mind of the pupil. The younger a student begins

this, and the more he does of it, the better.

It is a well-known fact that certain musicianly qualities are attainable in no other way except through some form of ensemble work. Students of all orchestral instruments profit through frequent practice together in orchestras, string quartets, or bands. Singers may work together in choruses, quartets, or glee clubs. But piano students, unfortunately, often do all of their practice alone, they or their teachers sometimes apparently forgetting that they can never be so entirely capable or independent as soloists as after they have proven their ability to play in a musicianly manner with someone else. Not many pianists spend their entire playing life as soloists. Instead, many hours are spent by them as accompanists for soloists and for musical groups of various kinds. Every pianist needs to learn to play with people.

The first step toward this much sought ability is through the careful study of simple piano duets. Greater poise and independence, a keener sense of rhythm, and musical adaptability, are some of the results derived immediately and directly from this work. To play duets well, the pupil must closely watch the expression marks, listen for the melody, find out who is to play it, and with which hand—in fact, he must study every detail of the piece. Children who are naturally timid about playing before others will be aroused or stimulated by playing with someone else, sharing the pleasure and responsibility.

The first duets played may be extremely short and simple ones. Then come more difficult ones. Often these are practiced at home with special orchestral recordings of the same music, as the truest benefit obtained from ensemble practice comes from doing a certain amount of that practice each day.

Then, whenever several pianos are available, the duets may be played in multiple groups. Though only one or two pianos are all that are available in many studios, music dealers in many cities have been generous in furnishing the use, for practice, of their big display rooms, and as many as ten pianos, at a time, whenever asked for it. In the case of piano-class students, the duets may later be played with a school orchestra, and this is a thrilling event in the young student's life.

After these—wherever two pianos are available—there may well come the playing of music written for two players at two pianos. There is a wealth of this wonderfully interesting material, not all of it—as some pianists seem to think—intensely difficult. There are the charming Sonatina in C by Clementi, with a second piano part by Riedel; the Mozart-Grieg Sonata in C for two pianos; the Arensky two-piano Suite in Canons, Opus 65 (not the Suite of which the well-known Valse is a part); the Clementi three original Sonatinas for two pianos; a Beethoven Sonata for two pianos, four hands; Concert Rondo in D (three short movements) by Mozart; some of the Eight Country Dances (Ländler) by A. Hollaender; Elfe by Philipp; Valse Caprice by Spross; and Eastern Intermezzo by Percy Grainger.

Other, and more difficult, modern numbers are the Grieg Variations for two pianos, and an exciting little suite for two pianos by Stravinsky. All these, and many more, may be played with delight and profit.

At the same time that the young pianist is playing his first simple piano duets, he may also begin playing with other instruments. One of the very easiest works for combinations of instruments is the delightful little set of Team Work Tunes by Elizabeth Fyffe. This is a series of old folk airs from various lands arranged with due balance and interchange of prominence of voices, for piano, three violins, and cello. Such simple material is a delightful introduction to real chamber music, and by its use, happy home and neighborhood groups may be organized and developed for playing of interesting music.

Should many orchestral instruments not be available, the young student may begin study of chamber music by practice of such graceful short numbers as the Mozart Sonata in A for piano and violin; and Sonatas in E minor and E major for piano and cello, by Ariosti. These last two numbers were orig-

inally written for knee fiddle and harpsichord, and they are among the prettiest and quaintest bits available. For flute and piano there is a Sonata (No. 7) by Loeillet. This has four short movements, each quaintly suggestive of the very early date at which it was written.

In the same manner simple (but never simplified) movements from standard trios, such as the Gypsy Rondo from the Haydn Trio Opus 1, No. 1, for piano, violin, and cello, may be played.

Where a school orchestra is available for use, the young pianist who is somewhat advanced in his study may take great pleasure in playing the Christmas Concerto, Opus 8 by Corelli, a historic bit of chamber music, recalling the historic days in which the harpsichord was the basis of the eighteenth century orchestra, both supporting and accompanying the ensemble, and also often conducting it. This concerto is written for piano (originally a harpsichord part), two solo violins, solo cello, violins, violas, and cellos.

A modern counterpart of this old-time work is the characteristic Petite Suite by Ole Oleson for piano and string orchestra. This comprises five short numbers—Fanitull, Mazurka, Serenade, Norwegian Caprice, and Papillon. These pieces are entirely complete without the orchestral accompaniment, but doubly charming with it.

Although chamber music and the preparation of it are extremely valuable when thought of as a part of the training for a pianist's public playing, it should be made to play an equally important part in his study when it is certain that all the playing will be that done in the home; this, not only for the musical and artistic development gained, but for the great pleasure of bringing still more lovely music into the home.

We speak very glibly, at times, of certain nations of the Old World that have achieved an international renown as being really "musical nations." That this is true is not, in the main, because of the large numbers of magnificent concerts and operas supported by the public—wonderful an aid as these are, of course, to the musical life of a nation. The real musical life of a nation is that in which all its citizens—or at least a sizeable proportion of them—participate. So, in many Old World cities and even villages, we find the home string quartets, piano trios, and other small musical organizations often composed of the members of one family, who play, night after night, in their leisure hours, the chamber music of the masters. And often it is that players who would necessarily be counted as of but ordinary talent if judged as soloists, become real artists in their ensemble work, because of the unselfish giving up of their own individuality in a desire to make the ensemble as perfect as possible.

It is related that one day—now more than a hundred years ago—Beethoven visited a little village in the mountains of eastern Bohemia. While walking through the quiet village street, he was amazed to hear his own famous and difficult quintet played as beautifully as by artists whom he knew in the great city of Vienna. He stopped to inquire about it, and learned that the players were only a group of simple village musicians who were spending the hours entertaining themselves by playing beautiful music.

Aside from the very real joy which comes from such attempts to bring out the charms of hidden melodies and to make certain background accompaniments seem but delicate

suggestions, there is also the real happiness of musical companionship.

One father recently told me: "No trouble to keep our two boys at home now. One of them plays piano and the other the violin. They and the neighbor's boy, who has a cello, are having the adventure of their lives."

Music is one of the best police forces a town can have!

Newer Practices and Tendencies in Music Education

STRING, WIND AND PIANO CLASSES

By T. P. GIDDINGS

TOPIC NO. 15

String, wind and piano classes in the public schools have now been in progress a sufficient length of time to permit of at least a preliminary analysis of the advantages and weaknesses and an appreciation of the things to be stressed and the evils to be guarded against. These might be enumerated as follows:

Advantages to the child—1. Low cost, affording opportunity for instruction to many financially unable to secure it otherwise; 2. Interest and increased receptivity on the part of the child due to the social aspects of the class and the stimulation of friendly rivalry; 3. Opportunity to stress listening and to have the child compare his own performance with that of the others in the class; 4. The overcoming of self-consciousness.

(Continued on next page)



Clare John Thomas, Director of Music, at Birmingham-Southern College



Glee Club of the Birmingham-Southern College, Birmingham, Ala.

Doctor Erskine at Albany

At the annual convocation of the University of the State of New York—which is another way of saying "The State Board of Education"—Dr. John Erskine spoke right up and told the educational dignitaries just what was what in adult music education. It was a "bomb-shell," but Doctor John did not care.

He said: "It is a unique experience to make the rounds of these schools and watch the classes of embryo music teachers seeing away on their violins for an intensive training period of three weeks, after which they are prepared to go out into the schools to teach their students to play the instrument."

"More than one of our great normal schools will confer bachelor of music or master degrees upon music teachers who are in no respect competent musicians, who can neither play nor sing, who cannot properly conduct an orchestra nor drill a chorus, who cannot retain the respect of any group of musical children. This situation and the State University's conception of a proper musical education are wrecking musical talent in our schools."

State Departments of Education never have, and perhaps never will, furnish adequate music facilities for special courses for the training of those who are going out into the field of music education. The usual normal school music faculty is a director and an assistant. This is true in one Eastern normal school offering a four years' course leading to the baccalaureate degree. Think of the monotony, to say nothing of the lack of musical contacts, in going to the music classes of only two teachers for four years! Imagine, if you can, two people teaching voice, piano, violin, and other applied music subjects, to say nothing of the classes in Sight Singing, Ear Training, Theory of Music, Harmony, Form and Analysis, Conducting, History of Music, School Room Practice, et cetera! It simply cannot be done if our teachers are to receive the well-rounded preparation necessary today. What has been said of one normal school can be said of practically all. Primarily, they are institutions for the training of the regular grade teacher, and the so-called music department of one and sometimes two music teachers is bound, under the circumstances, to be merely an appendage. Until some change is made, it is not to be wondered at that the level of teaching ability rises no higher than it does.

Lawyers, doctors, clergymen, architects, and others, expect to pay for professional training. Why should the supervisor of music expect to get anything like real training usually is free, but perhaps it is like a great many other free things, worth only what it costs.

Doctor Erskine is right only in part—he did not go far enough!

ness through constant playing before others. Advantages to the school—1. Instrumental classes make possible the school orchestra and band; 2. Soloists and accompanists are trained who can be available for school activities and entertainments; 3. Instrumental instruction brings about a closer cooperation with the home, as many parents are thus caused to visit the school and take an active interest in their children's work.

Evils to be guarded against—1. Poorly prepared and incompetent teachers. (Much of the poor class work can be traced directly to this cause); 2. Classes which are too large to consider the needs of the individual (a survey of the piano class movement recently made by the National Bureau for the Advancement of Music shows that of 400 teachers who expressed an opinion more than 75% favor twelve or fewer in a class); 3. Retarding the progress of the more talented and discouraging the slower child. (This problem can usually be solved by reclassification, smaller groups and more supplementary material.)

Present outlook of the situation—1. Instrumental classes are steadily being adopted in new localities, besides being extended in those where they have been previously introduced, yet the progress has usually been sufficiently conservative as to be conducive to permanence; 2. The new need for trained class teachers is prompting colleges and schools of music to include work in class methods as a part of the regular public school music course. (Those normal courses enable supervisors and superintendents either to secure class teachers who have already had this preparation or to have their local teachers equip themselves for such work).

Investigation of piano and other instrumental classes indicated the wisdom of the supervisor or superintendent introducing them on an experimental basis first so that practical experience may be gained in meeting the various problems, and then expanding the work as rapidly as the results justify. Lack of success in initial efforts should not be construed as an inherent weakness in the fundamental principle of class instruction; for the benefits have been widely demonstrated. Cause for failure is probably specific and can easily be located in correct and careful investigation. It is apt to rest with the teacher or lack of proper facilities.

Notes from the Field

CALIFORNIA, Fresno—
The Fresno State College Orchestra recently gave a concert in the auditorium of the college. Emerson Button, baritone, sang and the Fresno State College Ensemble played under the direction of Samuel Hungerford. Howard Monger, director of the instrumental department of the college, conducted.

CONNECTICUT, Putnam—
Pupils in the Instrumental Music Department of the public schools recently gave a demonstration at the Israel Putnam School.

ILLINOIS, Freeport—
An announcement of interest not only to the alumnae of Rockford College but also to music lovers of the entire middle west, is

the appointment by Dr. William A. Mad-dox, president of Rockford College, of Professor Alfred O. Willgeroth as director of music at that institution. Professor Willgeroth succeeds the late Mrs. Laura Grant Short, who for ten years was director of music here.

INDIANA, Portland—
The resignation of Doris Harvey, supervisor of music in the Portland schools, was considered at a recent meeting of the city school board. Miss Harvey will leave for the Cincinnati Conservatory of Music at the close of the present semester to complete her course in music. Thirty applications have been received for the vacancy which will be created. The board will not name the successor until the next regular meeting.

MASSACHUSETTS, Pittsfield—
The Pittsfield High School Band made an appearance at the Hotel Wendell, the concert being given in appreciation of the instruments that were turned over to the school last year by the Rotary Club. The band is composed of thirty-five members, with Eugene Eby leader.

NEBRASKA, Scottsbluff—
A new phase of music is being offered in the local schools in the form of class instruction under the direction of Gladys Hull. This group instruction provides an economical means of discovering the musical talents of the child as well as being an attractive means of presenting instruction on piano.

NEW YORK, New York—
George H. Gartlan, director of music in New York City, has completed arrangements whereby the music students of the high schools will take part in a performance sponsored by the Manhattan Choral Club, affiliated with the Manhattan Symphony Orchestra. The work to be given is Myrtal in Arcadia, by Henry Hadley, which has never been performed in New York. The concert will take place in February.


PENNSYLVANIA, Catasauqua—
Elizabeth Newhard, supervisor of music, introduced the new high school quartet, composed of William Walker, first tenor; Gilbert Bartholomew, second tenor; Roger Rohn, first bass, and Fred Storch, second bass. This was the first public appearance of the quartet, and in the rendition of two numbers they met with appreciative applause.

RHODE ISLAND, Warwick—
An effort is being made by the teachers in the graded school of Warwick to increase the interest of the pupils in music. S. Minerva Hill, supervisor of music in the schools, submitted a report to Superintendent of Schools Warren A. Sherman concerning the activities of the music department in the schools for the past year.

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Before the N. Y. Public

(Continued from page 20)

tributes were the portion of the singer, who should go far on the road to popular success.

Benefit Concert

Reinald Werrenrath, baritone, and Edwin Grasse, blind organist, violinist and composer, appeared at the benefit concert of the Blind Men's Improvement Club at Town Hall in the evening.

Mr. Grasse, in his capacity of organist, opened the program with Weber's Oberon Overture, played with swelling tone and fine dynamic shading. Later he presented violin numbers by Mendelssohn, Sinding and Kreisler, as well as two of his own compositions—Song Without Words No. 2, and Waves at Play—and his arrangement of Norwegian Dance No. 4 (Grieg). Mr. Grasse has the gift of expressing himself in three musical mediums, and in all he was warmly applauded. His accompanist was Louise E. Immelin.

Mr. Werrenrath, for his part of the program, offered songs by Secchi, Purcell, Rubinstein, Schumann, and others, including one by his accompanist, Harry Spier; and the Credo from Verdi's Otello. Mr. Werrenrath's familiar vocal qualities won him, as always, rounds of applause. The enthusiasm which his art evokes is, of course, an old story to the baritone, but his vibrant tones and consummate skill of interpretation can

never be an old story to the public. One of Mr. Werrenrath's numerous encores was that long-standing favorite of his audiences, Duna.

Paul Emerich

Paul Emerich, Viennese pianist, gave a demonstration on the Bechstein-Moor double keyboard piano at the McMillin Theater on Saturday. He played a varied program, including his own variations and chorale on the Marseilles. It is understood that Mr. Emerich was invited by Columbia University to come over from Vienna for the sole purpose of giving this recital. The Bechstein-Moor double keyboard piano has already been described at length in these columns, and no further comment is necessary at this time. Mr. Emerich proved himself to be an excellent musician and a brilliant pianist.

Rima Regart

What might be termed as her official debut was made by Rima Regart in Steinway Hall. The young lady had been heard previously by this reviewer in private affairs and had then been thought of as a very talented person. But it must be added that the "glow" of the stage added to her performance in both authority and perfection.

Miss Regart has dubbed herself as an interpreter of songs for All Children Under Eighty; the scope of her program justifies her claim. She opened with nine short sketches, verses by Milne as arranged musically by Fraser Simson; a German group of Brahms, Schubert and Schumann, arrangements by Robert Hughes and Howard Brockway, Goatley, Huss and Kramer, followed with folk songs as a closing bit. The three Walter Kramer numbers were especially written for Miss Regart. The stage was effectively decorated with toys and nursery drapes.

Miss Regart is exceedingly attractive on the stage. She has mastered the secret of making her body assume childish expressions, and this not merely with her facial features but with the entire poses of her body. Not once does she forget herself. Furthermore she knows child gestures and inflections.

She appeals to every phase of child interest, their love of animals, their interest in the fantastic, their response to a certain type of humor, etc. And the marvel of it is that there is never any repetition.

Vocally Miss Regart has a very pleasing manner of projecting her songs; her voice is sweet, evenly produced and there is never any harshness of tone or straining. She also has the ability to modulate her tones to extreme pianissimo and again to swell to fortes with the utmost ease. Miss Regart does not always sing, at times she almost declaims (a very effective procedure) but the impression received is one of singing.

As a personality she is forceful, resourceful and assured. But there is nothing overbearing about her demeanor, in fact she stimulates confidence. It was delightful to see the children who crowded the hall respond to her, and how they did love her animal songs. Another factor in favor of the artist is her choice of costumes, for she changes with practically each group. In the Winnie the Pooh selections by Milne she donned a little boy's garden costume and in the last group a very beautiful colonial one.

Assisting Miss Regart at the piano was Jeannette Weidman. Her artistry was not only displayed in her work with Miss Regart which by the way was truly delightful for its balance of ensemble, but also in four solo selections. These of course blended in with the character of the program. It seems superfluous to say that the artists were cordially received.

Among the many interested listeners was Dorothy Gordon, well known for her work on similar lines.

JANUARY 18

Foster Miller

Foster Miller, young American baritone, hailing originally from Ohio, now well established as artist-pupil of Adelaide Gscheidt, was the attraction in the last Young American Artists' Series at the Barbizon. Minabel Hunt played excellent accompaniments. The singer opened with interesting interpretations of airs by Carissimi, Gluck, Handel and Hatten, power and resonance being marked. Le Cor (Flegier) and Il Neige (Bemberg) were well contrasted both as to style and delivery. My Native Land (Gretchaninoff) and Could I But Express in Song (Malashkin) followed, sung with warmth, covering both very high and low tones; an encore was The Sleigh, robustly sung. Four songs by Schubert and Strauss were dramatic, especially Ruhe, Meine Seele, and the Tartarus Lied, perfect German articulation being noted, along with the necessary temperamental order. The recital closed with four songs in English, Alone (Watts); Smuggler's Song (Kernochan); Wayfarer's Song (Martin), and Sea Gypsy (Head). The appreciation of the listeners was afterward warmly expressed to singer and accompanist over a cup of tea.

Friends of Music

The Society of the Friends of Music presented two novelties at its Sunday afternoon

concert at the Metropolitan. Beethoven's monumental and rarely heard Mass in C major was the stellar attraction, with Ethel Hayden, soprano; Margaret Matzenauer, contralto; Dan Gridley, tenor, and Dudley Marwick, baritone, as soloists. It is a curiously interesting work, simple in form, with rather short recitatives and a wealth of color in the choral scoring. The principals acquitted themselves notably, all of them appearing to catch the fervid inspiration of the composer. Matzenauer, in addition to singing beautifully, performed the difficult task of singing without availing herself of the printed score... a test of her art and remarkable memory. The other number was the first American hearing of Schumann's Acht Frauen-enchöre, orchestrated by Pitzner, for women's chorus and orchestra. They were typically Schumannesque in their delicate texture and a certain wistful charm, to which the audience was immediately responsive. Artur Bodanzky conducted with his usual magnificent control of his forces.

Philharmonic-Symphony

The Sunday concert was Toscanini's au revoir. The eminent conductor left on a six weeks' vacation on Tuesday. He will spend his holiday with Mrs. Toscanini in sunny Italy.

The program was made up of familiar numbers out of this season's Toscanini repertory—Wolf-Ferrari's Secret of Suzanne overture; Haydn's Symphony in D (played with greatly diminished orchestra); d'Indy's Istar variations; Glinka's Kamarinskaya Fantasia and Richard Strauss' tone poem, Death and Transfiguration. All were played in the irresistible Toscanini manner, and the usual ovations were in order. The concert was widely broadcast, and among the listeners-in were Mrs. and Miss Toscanini in Milan, Italy. The maestro spoke to his wife via the radio, saying: "I send you my best greetings. I will sail in two days and I will see you and embrace you." After the concert the conductor spoke to his wife by telephone linked by wireless with his Milan home.

Andres Segovia

The grand master of guitar playing, Andres Segovia, returned to New York in a recital at Town Hall in the afternoon. The auditorium was completely filled. The almost incredible technical facility, the unique tone effects and the distinguished musicianship of this extraordinary artist were again evident in a Romance and Allegro for guitar (originally by Paganini); six pieces de genre by Torroba, which were heard for the first time in New York; Etude by Tarrega; a Partita by Weiss, and pieces by Mendelssohn, Granados, Turina, Ponce and Albeniz. Tumultuous applause and numerous encores were the order of the afternoon.

Hans Lange String Quartet

The Music School of the Henry Street Settlement gave the third of six educational Chamber Music Concerts at the Playhouse in the evening. The program was presented by the Hans Lange String Quartet.

Hart House String Quartet

The third of the Hart House quartet's series of chamber music concerts (all given within the week, drew a large and distinguished audience to Steinway Hall. The program listed Haydn's F minor quartet, op. 20, No. 5; Beethoven's op. 125, in F major, and Brahms' quartet in C minor. The distinguished Toronto ensemble played with precision, clarity, beauty and volume of tone and dignified musicianship, qualities which have long since become synonymous with Hart House.

Teresina

Teresina, the charming young dancer who made her New York debut on January 11, gave her second recital in the metropolis on Sunday evening. She again won the applause and appreciation of a large audience for her spirited and colorful presentation of a variety of Spanish dances. The program was similar to that given at the first recital, which was reviewed in last week's MUSICAL COURIER. Teresina was as-

sisted by an excellent pianist, Georges Lebenzon, and A. Perez and J. Villarino, guitarists.

Madeleine Grey

One of the most successful debuts of the season was that of Madeleine Grey, French mezzo-soprano, at the Guild Theatre. The term debut is used to signify a first New York appearance, as Mlle. Grey occupies an exalted position as an interpretative artist in her native country. Among her admiring auditors were Arturo Toscanini, Walter Damrosch, Bernardino Molinari and Georges Barrere, all of whom were leaders in the warm and frequent applause that followed the singer's offerings.

Mlle. Grey sang an aria from Pergolesi's opera, La Serva Padrona; Faure's Cimetiere; Chabrier's Pastorale des Cochons Roses; Debussy's La Flute de Pan and La Chevelure; Kaddisch and Ronde by Ravel; French folk songs and numbers by Nin, Milhaud, Aubert and Soderro. Many encores prolonged the program.

This mezzo belongs to that class of French singers whose variegated tonal inflections and deft manipulation of the texts make their chansons live and throb in a distinctive manner. Mood and atmosphere are prime considerations rather than a display of vocal prowess. But Mlle. Grey's voice is by no means that of some well known past and present French quasi diseuses. The voice is of admirable texture, volume commensurate with the type of songs presented, and of schooling of the best sort.

Ravel's Kaddisch was sung in the Yiddish jargon, and most effectively. In the songs that leaned to the comical the singer was exceptionally effective, while more pensive moods were touchingly portrayed. Mlle. Grey is a rare apparition among singers of her type.

The accompanist, Boris Kogan, was an effective second to the recitalist.

Ruth Posselt Flies Across Continent to Keep Engagement

Ruth Posselt, young violinist, sponsored by the Schubert Memorial, was recently forced to resort to airplane travel when engagements in Atlanta and on the Pacific Coast came too close together to permit of slower transportation.

Miss Posselt scored a success with the Denver Civic Symphony Orchestra on January 9 and 11, playing the Tschalkowsky concerto in D major. Headlines of the review in the Denver Post read: "Young Violinist Wildly Cheered in Denver Debut. Ruth Posselt, Civic Symphony Soloist, Displays Remarkable Technic."

Riesefeld to Conduct Memorial Concert for Josiah Zuro

Through the courtesy of the Honorable Irving Lehman, the Grand Opera Choral Alliance of New York and the Sunday Symphonic Society will hold a memorial concert for their late honorary member, founder and conductor, Josiah Zuro, in the assembly hall of the Temple Emanu-El on Sunday, January 25, at 3 P. M. Tickets will be unnecessary.

Elgar Oratorio on WEA

On January 18 the National Oratorio Society, Reinald Werrenrath, conductor, presented at their regular Sunday broadcast over Station WEA, Elgar's Dream of Gerontius. The soloists were Alma Kitchell, contralto; Robert Harper, tenor, and Frank Croton, bass. Soloists and chorus alike distinguished themselves in this work, and Mr. Werrenrath conducted superbly.

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EXPRESSIONS

"Personal Participation in Music Making"—The New Plan of the National Broadcasting Company and What It Means to the Piano Industry

On Saturday, January 10, the National Broadcasting Company initiated what promises to be one of the most significant efforts to stimulate personal participation in music making that has so far been attempted. Credit for this idea belongs jointly to E. C. Mills, president of the Radio Publishers Corp., and Franklin Dunham, well known music educationalist formerly of the Aeolian Company and now with the N. B. C.

This idea, in brief, is the teaching of certain musical fundamentals, the playing of chords on the piano through radio lessons. The opening hour, unfortunately, gave little or no hint as to the method to be employed, being of a purely introductory nature and designed to build up listener interest in the new radio feature. Judgment as to the effectiveness of the method chosen must be reserved until the lesson hours themselves are actually under way.

Years of Mistaken Propaganda

The motive behind this idea is entirely admirable. There is no question but that interest in amateur music making, and especially piano playing, has subsided greatly in recent years. Something must be done to reawaken this interest, if the piano is to regain its former honored position in the home.

Commenting on this phase of the situation, C. M. Tremaine summed up the situation pithily and humorously at a recent musical gathering. He said: "For a good many years the entire force of piano publicity was directed towards teaching the public *not* to play the piano. Propaganda for the player piano, then just coming into popularity, was directed along the lines that it was better to learn to appreciate expert playing as reproduced by the player piano than to go through the painful drudgery of lessons—only to produce, eventually, results that were not as good as those ready at hand in the player rolls. The emphasis was entirely upon appreciation instead of personal production. Eventually, after years of such propaganda and the spending of millions of dollars, the public came to believe not only that it was not necessary to learn to play the piano in order to enjoy piano music, but that appreciation was actually a higher form of culture. Then came radio, and found a ready made public. It provided exactly the same sort of entertainment as the player piano and in a more varied and attractive form. No wonder the player piano went out of business and the demand for pianos fell off."

This might be a bitter pill for the piano manufacturers to swallow, but it does explain logically the change in mental attitude of the piano buying public. Now the process must be reversed and the public must again be taught the joys of self-produced music.

Herein lies the real importance of this new broadcasting endeavor. Its intention is to bring people back to the piano . . . not to make professionals or

virtuosos of the keyboard, but to make "home" musicians who can play the simple melodies of the day and recreate the home music circle.

The music appreciation movement has had a curious result. With the widespread opportunities for listening to music, people have attained an ability to distinguish the various degrees of expertness and excellence in professional musicians. They realize that such expertness is only the result of many years arduous study. Instead of acting as an immediate stimulus, its practical effect has been to drive them away from the piano as being "too hard."

Something concrete is needed to show them that such impressions are erroneous, that an ability to play simple music acceptably is not difficult to attain. Piano teaching methods have improved, and have been greatly simplified. In fact the "new spirit" in music teaching has been along the lines of carefully maintaining student interest. Melody has replaced, to a great extent, the interminable and arid scale work, referring of course to teaching where a professional career is not the expected outcome.

Easy to Play

This is the keynote of the great campaign now being undertaken to reinstall the piano as the great "home musical instrument." Without seeking to go deeply into musical technicalities, it is true that the piano presents fewer difficulties than almost any other musical instrument that could be named. There are no difficulties of pitch and intonation. Middle C on the piano sounds the same whether struck by the veriest tyro or by the master pianist. Of course there are such matters as tone coloring, dynamics and pedalling, but these are advanced considerations that do not enter greatly into the early musical efforts of the beginner and for practical purposes of teaching may be really disregarded until the pupil has advanced further.

In short, the piano, all things considered, is the easiest instrument to learn to play and the one that yields most richly even to limited study and practice. The pupil, almost from the first lesson, is able to produce sounds that are musically pleasing, and to a certain point advances much more rapidly in musical performance. These are powerful factors and should be stressed in this present attempt to revive home piano playing.

The NBC Plan

The plan of the National Broadcasting Company as at present announced is to present two periods of music weekly, one-half hour between 11:30 and 12 a. m. on Saturday over WEA and the Red network to be devoted to the teaching of musical fundamentals, and a second half-hour on Tuesdays from 3 to 3:30 p. m. over WJZ and the Blue network devoted to a general musical program showing all the

"keys to happiness in music." The estimated value of the radio facilities thus contributed over a year's time is \$400,000.

The value of this effort will depend entirely upon the skill with which the programs constructed and the care with which the radio presentations are supplemented by the music dealers and the allied musical forces of the country. As stated, there will be no attempt to give more than the barest musical essentials during the radio hours. It is intended that these periods of instruction act as "feeders" for the music teachers, passing on these radio pupils for personal instruction by music educators.

Here is an obvious opportunity for the piano dealer to lend a helping hand in seeing to it that as many people as possible in his territory take advantage of these radio lessons and later continue their study under some competent music teacher. In so doing he is assuring the musical future of his community and also building a strong class of amateur musicians—making musical homes. At the same time he will be laying a solid foundation for his own business.

Cooperation

It is understood that the piano industry is already cooperating in assisting with artist talent for these hours. The National Broadcasting Company is likewise preparing a series of manuals, containing the practical lessons to be taught over each ten week period. These are to be made available to the listeners through the courtesy of the local stations and the cooperating music merchants. A further method of cooperation has been outlined in the preparation of lists of available music teachers, by communities, who carry the recommendation of those sponsoring the broadcasts for individual instruction.

It certainly seems that here is presented a real opportunity for some effective work for the piano. It is worth a real effort, for certainly the N. B. C. is contributing something that the piano industry itself could not afford to pay for at this particular time. It is not a time to quibble at methods. The movement is headed in the right direction. Let's help it along.

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Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Dr. Lee DeForest Attacks Radio Advertising Methods—Advises That All Advertising Be Eliminated From Broadcasting—What Other People Think on the Same Subject

The recent utterances of Dr. Lee DeForest, president of the Institute of Radio Engineers, has created a tremendous amount of interest throughout the country. The daily papers have made much comment, and the fact is that without the printing of the programs of the radio broadcasting stations each day the radio would be a silent thing. Therefore, the papers have a right to express opinions, and it is evident that what Dr. DeForest said has met with unqualified support from the daily press. An example of the comments that are going the rounds of the daily papers is taken from a Florida paper, and is as follows:

Relief for Radio Fans

Dr. Lee DeForest, president of the Institute of Radio Engineers, will get a loud hand of applause from radio fans throughout the country. At a meeting of the radio engineers, he advanced the idea that advertising should be eliminated from broadcasting programs. In his opinion, if this is not done, the usefulness of radio to the public will be greatly impaired. He said that radio sales are already on a decline because of "a listeners' strike against an overdose of advertising on the air." Insistent ballyhoo of sales talk, he says, interrupts 70 per cent of entertainment programs, even over costly chains. One must wonder at the patience of the suffering public which listens to these at all. We find ourselves entirely in accord with Dr. DeForest. The injection of advertising and sales talk in radio programs is an intolerable nuisance. We doubt whether very many people listen to them. For our part, when advertisements come on, either the radio is turned off or some other station is turned on. We hope Dr. DeForest's counsel will prevail and that the air will soon be clear of what he calls "the ballyhoo of sales talk."

A Statement by Elzey Roberts

At the recent meeting of the New York American Newspaper Publishers' Association, held at Lake Placid, N. Y., Elzey Roberts, president of the St. Louis Star and chairman of the radio committee of the American Newspaper Publishers' Association, made some expressions that followed closely on what Dr. DeForest already had said. Mr. Roberts declared that "The public does not like radio advertising." He also stated, and this is taken from the New York Times, that people liked the excellent programs that come with radio advertising, but "they want those programs undiluted with commercial messages that are rammed down their throats with monotonous regularity." Mr. Roberts further expressed himself as follows, according to the Times:

"A Billboard of the Air"

Mr. Roberts declared that "the public does not like radio advertising. They like the excellent programs

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.

132nd Street and Alexander Avenue
New York City

that come with radio advertising, but they want those programs undiluted with commercial messages that are rammed down their throats with monotonous regularity," he said. "If radio advertising continues to grow in quantity and annoyance, it is not unreasonable to suppose that a demand may be created to cease commercialization of the radio in the United States and put in on the basis of broadcasting in England. There a tax of about \$2 for each radio receiver supplies a sufficient fund to provide ample entertainment of high standard including grand opera."

"The United States is the only country that permits radio to be used as the billboard of the air," he continued, "I believe that the first step newspapers should take to adapt themselves to radio competition is to put radio where it can stand on its own feet. Let it get all of the growth to which it is entitled on its own merits and none on that obtained by draining the resources of its sponsor, the newspaper."

"To that end there should be a demand on all the press associations that they cease to furnish to broadcasting stations, free of charge, news which newspapers pay them to collect and which is usually broadcast before the newspaper can print it."

"Printed radio programs should be skeletonized to include only items of real news interest, with the elimination of trade names, except, of course, in those rare instances when something of great news interest demands such mention."

Radio Advertising Claims

All this is becoming more and more evident as the blatant announcers give forth advertising talks that, in many instances, in the opinion of The Rambler, are of such a nature that no daily paper, and especially a paper like the New York Times that so carefully censors its advertising columns, would permit to be put in type and printed in their papers. The claims made by radio advertisers are at times grotesque, yet to the public at large, if the public is listening in to any great extent to such claims, they are often misleading and innocent purchasers are given talks that no salesman, if he be an honest salesman, would have the temerity to give to a prospective purchaser.

It is not intended to convey the impression that all radio advertising is of this nature, for it would be unjust, just as it would be unjust to state that all the advertisements printed in daily papers are misleading. Anyone who has any knowledge of the art of selling will admit that honest talk or representations regarding a selling article is the easier line to pursue, but what is a listener in to a talk to do in forming an opinion of any particular article any more than it would in the reading of an advertisement in a daily paper. The printed advertisement, however, is there as evidence. A radio advertisement goes on to the air and is lost, there remaining no tangible evidence except that which might be obtained through the testimony of several listeners in.

The one great thing that The Rambler is opposed to, and has expressed himself time and again, is the unwarranted liberties that are taken by the announcers who

WANTED

INSPECTOR OF PIANOS

Manufacturer of high grade pianos requires services of additional experienced Inspector. Must be familiar with all branches of grand piano construction, especially voicing, tuning and action regulation. Permanent position and good salary. Give age, experience and full details about yourself. All replies strictly confidential. Address C. M. C., care of Musical Courier, 113 West 57th Street, New York.

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

utter the advertisements, not only as to the subject matter that they give out over the air, but the manner in which they assail the ears of the listeners-in with disagreeable voices and above all an attitude of superiority as to their understanding of what they are talking about when anyone who is familiar with the particular article may disagree with them in what they claim. Much of this, of course, is due to ignorance, for such announcers will utilize in their talks whatever is handed to them, even though they have never had a personal acquaintance with the articles that are being advertised.

And the Announcers

To the Rambler, however, the most repulsive thing in all this is the assaults on the ear. One will temper his radio to one intensity to fill the room in which his radio may be located so that the music will be acceptable or the voice of a speaker acceptable. One has coming over the air probably a composition that is of unusual musical value and pleasing to the ear of the listener-in, and after that a loud, blatant voice, probably of the base quality will tear asunder all the pleasure that the music has given. The radio may be in a room of the usual size, but the very thing that was so objectionable as to the talking machine, that one had to change the record every few minutes, is repeated if one attempted to cut down the loud bleatings of the announcers.

There seems to be no effort on the part of the broadcasters to remedy this evil. There are a few good announcers who seem to temper their talks to meet the volume of tone that is going out in the musical part of a radio number, but these few are far between. The good musical program may be announced in the daily papers (free of charge) for the broadcasters, yet each number rendered, whether instrumental or vocal, will be bereft of its musical value by the interjection of the loud mouthed advertising talks that take up, as Dr. DeForest says, about 70 per cent. of what goes over the air.

Dr. DeForest has started something. Mr. Roberts, of the American Newspaper Publishers' Association, has followed it up with great arguments, and the daily papers throughout the country will eventually revolt unless the broadcasters realize the dangerous ground upon which they at the present time are treading.

Let the broadcasters start in with the training of announcers, selecting those who know what they are called upon to talk about, and have the talks intelligent and modulated to fit the programs that are utilized to attract the attention of the listeners-in.

PERKINS Proved Products

Vegetable Glues—Originated by Frank G.

Perkins twenty-five years ago and developed to a state of perfection in brands that meet specifications for plywood construction from high grade pianos to box shooks. *Newest development Core Joint Glue*—quick setting and dependable.

Casein Glues—Manufactured, tested and

proved right by men long experienced in selecting and blending casein waterproof glues. Grades that will meet every specification for aircraft or any plywood. *Special development Sheet Metal Veneer Glue* for gluing metal, hard rubber and other materials to wood. Also Casein Sizing Glue.

Liquid Glues—For Cabinet Work—Label Work on Wood or Tin—or what you will.

Linoleum Cement—Waterproof or Regular.

Core Filler—Dry or Paste for filling holes and cracks in cores, floors, etc.

Quick Repair—Paste in various colors to repair checks, splits and similar defects in solid wood or face veneers.

Caustic Soda

Casein

PERKINS GLUE COMPANY

Lansdale, Penn., U. S. A.



ANDRE MERTENS,

German operatic concert manager, who is in America on a business trip, is now in San Francisco. It was previously announced that Mr. Mertens would remain some weeks in New York before going west. His plans were changed, however, by a request that he visit Chicago immediately and go on from there to San Francisco. He will be back in New York early in February and will remain here until the end of the month.

PIETRO YON,

distinguished organist of St. Patrick's Cathedral, New York, who recently returned from a successful concert tour to the Pacific Coast. (Mishkin photo).



OLGA SAMAROFF,

noted pianist, teacher, writer and speaker, who is giving a series of Thursday morning lectures on The Orchestra and Its Music before the Matinee Musical Club of Philadelphia. In an interview preceding her first talk, Mme. Samaroff said: "America has every chance of becoming the most musical nation of any age in history." She further declared that an orchestra performance has a quality which the greatest soloist can never reach, and said that in this series of lectures she was attempting to answer a desire for fuller understanding of orchestral music.



ROMANO ROMANI

(right), well known New York vocal teacher and coach, with his artist-pupil, Jose M. Santiago, winner of the Caruso Scholarship. The snapshot was taken at Lake Placid, N. Y.



HARRIET VAN EMDEN,

of the vocal faculty of the Curtis Institute of Music, Philadelphia. Three of Miss Van Emden's pupils distinguished themselves in a recent performance of Hansel and Gretel by the Philadelphia Grand Opera Company. They are: Paceli Diamond, who took the part of Hansel; Selma Amansky (Gertrude); and Irene Singer (the Deutman).



OLGA DALLAS,

American singer, who returned to America recently, having sung for some time abroad with success. Mme. Dallas left immediately for California.



RHEA SILBERTA,

who will give her fourth annual series of lecture recitals at the Hotel Moritz, beginning January 21 and including the following dates: February 11, February 25, March 11, March 25 and April 8.



DR. LEIGH HENRY

(right), director of opera at the Incorporated London Academy of Music and member of the National Music Board of the Gorsedd of Wales, a well known British composer, conductor and critic, who is giving several lectures at the New York Music Library, sponsored by Mrs. Elizabeth Sprague Coolidge and the New York Public Libraries Committee. Dr. Leigh Henry is seen here outside the Royal Albert Hall, London, where he recently conducted a program of his compositions given by Royal Command before the King and Queen of England and the Prince of Wales. Opposite him is Zacharevitch, Russian violinist.



NIKOLAI ORLOFF,

pianist, who recently arrived from Europe to fulfill engagements in this hemisphere. On January 20 and 23 Mr. Orloff will give recitals in Havana; immediately thereafter he will return to the United States to appear as soloist with the New York Philharmonic - Symphony, in Washington (January 27), in Baltimore (January 28) and in Brooklyn (February 1). Mr. Orloff will give a recital in Town Hall, New York, on February 4; appear at the Biltmore Morning Musicales, February 6; and give a recital at Glens Falls, N. Y., on February 10.

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

MUSICAL COURIER

Weekly Review OF THE World's Music



Maurice Goldberg photo

MARY WIGMAN

"World's Choreographic Marvel"

in Her Monotony Whirl Dance

Miss Wigman recently took New York audiences by storm, and has been hailed by critics as "The Sarah Bernhardt of the Dance." She will return next season for a coast to coast tour.

